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In this Issue: Deregulating Broadcasting in New Zealand

High-Definition Television
-Results of a North American Survey

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1988 - 9

MANAGERS

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PRODUCERS

5 September - 28 October 1988

10 April - 2 June 1989

TRAINERS

31 October - 25 November 1988

5 - 30 June 1989

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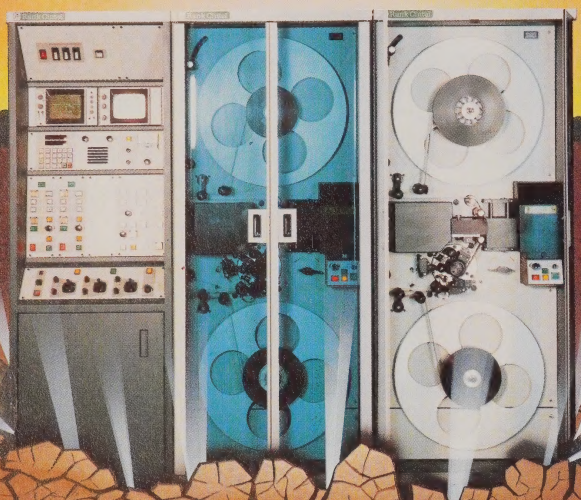

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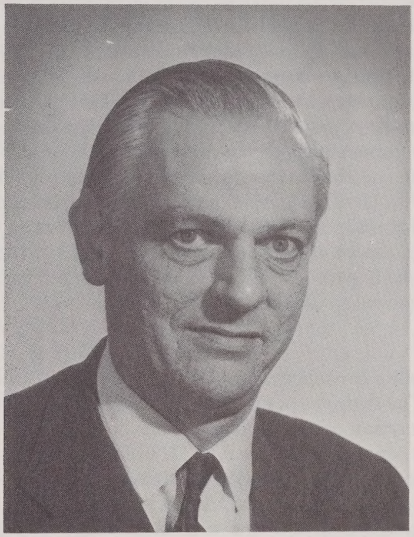
International Broadcasting Convention 1988

Good Times? Bad Times?



by **Pat Hawker**

The twelfth International Broadcasting Convention, sponsored by the Institute of Electrical and Electronics Engineers Inc, Institution of Electrical Engineers, Institution of Electronic and Radio Engineers, International Association of Broadcasting Manufacturers, Royal Television Society and the Society of Motion Picture and Television Engineers is being held from 23-27 September 1988 at the Brighton Metropole Conference and Exhibition Centre, the Brighton Centre and the Grand Hotel, Brighton. Exhibits will also be on display in the tented Pavilion adjacent to the Outside Broadcast vehicle area on the lower Esplanade. About 200 firms and organisations from the worldwide broadcast industry will display and demonstrate their latest products and services. During 14 technical sessions, engineers will present over 100 technical papers on such topics as High and Enhanced Definition Television, Studio and OB facilities, transmitters and antennas including health and safety aspects, broadcast and interactive information systems, video recording, digital and analogue stereo sound systems for television and radio broadcasting. Keynote addresses will feature the Eureka 95 HDTV project, a manufacturer's perspective on developing technology, future satellite broadcasting systems, HDTV systems and terrestrial cable systems.

At first glance the agenda for IBC88 looks like IBC86 writ even larger: more companies, more exhibition space, more technical papers, more high-power solid-state transmitters, more emphasis on advanced systems of wide-screen, enhanced-definition, "component" systems, more use of high-quality digital sound – and all coupled with the steady improvement in the cost-effectiveness of plain ordinary "composite" colour television resulting from the gradual drawing together, in terms of performance and reliability, of consumer and professional equipment. Seemingly a triumph for engineers and new technology.

But a more probing examination of the current situation reveals a broadcast industry in the throes of change, both real and feared, beset by seemingly intransigent problems of incompatible technical standards and incompatible policies. The trend in many countries towards deregulation of the spectrum and purely market-place economics has meant that "public service" broadcasting, whether funded by licence or advertising, is often no longer viewed favourably; "choice" in channels is held out as the ideal. Broadcasters, preparing to face tightened financial constraints and ever more competing channels, are being forced to attempt to reduce dramatically engineering and technical facility costs in order to put a higher percentage of their revenue into programme making. There is the danger that in attempting to remove some of the "fat" that is seen as having built up around engineering operations, the surgeon's knife

may inflict lasting damage on the patient, if only on morale and sense of purpose.

Within the technological field, the wise commentator tries to avoid discussion of administrative and political questions; yet currently, certainly in the UK, these are impinging directly on technological development and the equipment industry. In considering future engineering options, technical feasibility is taking a back place to economic considerations. Since IBC86, UK broadcasters have been prodded by numerous reports, proposals and heavy hints from Government departments and their advisors; a situation not made easier by the division of responsibilities whereby the British Home Office has responsibility for broadcasting policy while the Radiocommunication Division of the Department of Trade and Industry advises on technical issues, in particular on all matters relating to the radio-frequency spectrum and technical standards.

Satellite Broadcasting

The struggle, particularly in Europe, between a new generation of intermediate-power "distribution" satellites, operating outside the ITU broadcasting bands but aimed at direct reception by viewers – a breach of the intentions if not the letter of the ITU Radio Regulations – and the official Ku-band high-power satellites is due to be put to the test in the period between IBC88 and IBC90. For the UK the whole situation of DBS viability has become fraught following the commitment of media entrepreneurs to the 16-channel Astra satellite providing non-encrypted PAL a few months ahead of BSB's launch of high-power channels, within the ITU Plan, using conditional-access, encrypted D-MAC technical standard with its potential for future development of compatible enhanced wide-screen pictures and eventually the possibility of compatible HDTV to the proposed Eureka 95 project standard – a situation further confused by the suggestion of putting BBC2 and Channel 4 programmes on satellite with the possibility of losing their terrestrial channels. In the background there is the prospect of an additional terrestrial UHF channel reaching some 70 per cent of the UK population when three of the four "missing" channels between Bands IV and V, currently used for radio-navigation services, are released for television broadcasting.

Again, at least in the UK, the growth of broadband cable services has been discouragingly slow, with high rates of "churn" (subscriber turnover) and, in many areas, a take-up of only about 20 per cent of homes passed. For engineers – and for the equipment industry – it is difficult to make firm decisions on the technology. It is seen that competing channels will survive or fail largely by the appeal of their programmes rather than technical standards; yet they feel unhappy at the possibility that the enormous potential of DBS and broadband cable to provide improved "component" coded pictures and multiplexed digital sound channels of a standard geared to taking broadcasting into the 21st century may be lost in a deregulated fight for survival.

Thus, while at IBC88 much emphasis is being given to advanced widescreen television systems, their practical implementation remains only a long-term objective. With 12GHz ("Ku") DBS still marking time in the USA, interest there has grown in techniques that would permit advanced systems to be used initially for terrestrial broadcasting, but in Europe the advanced systems are still linked firmly with DBS and multiplexed analogue component (MAC) transmission.

Components and Digits

Of more immediate concern to broadcasters and industry are questions surrounding the use of "component" rather than "composite" systems in studios, reflected in the variety of video tape formats currently being offered for both analogue and digital machines. The half-inch "metal-particle" tape cassette machines, stemming from consumer VCR developments, have emerged in the M.II and Super-Betamax non-compatible formats. Both were shown at IBC 86 and have rapidly established themselves as effective and economical systems for studio and field recording, already offering formidable competition to 1-inch and ¾-inch tape machines.

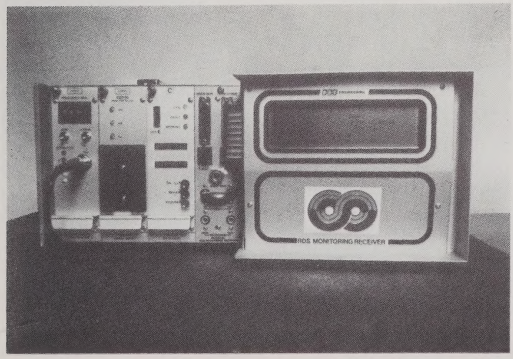
In the sphere of high-performance, all-digital tape machines there has been no great rush by broadcasters to adopt this high-cost approach, although such machines have been taken up by some post-production facility houses. The question of how good is good enough looms large. The D-1 component recorders to the official CCIR universal digital standard (Recommendation 601, 12:4:4) have proved capable of providing superb performance over a multitude of generations and are clearly the ideal machines to use in a component or all-digital studio environment. But with virtually all present-day studios working with analogue composite-encoded waveforms, punctuated by stand-alone digital units, it is difficult to argue that there is no rule for the more economical D-2 composite format based on similar cassettes to D-1 but requiring significantly lower bit rates. Ampex and Sony are finding a market for D-2 NTSC machines, with 625-line PAL machines due to be available in 1989. A limitation with D-2 is for down-stream post-production.

Despite much research and development work during the past decade, the all-digital production studio remains a rarity, although ITVA established an experimental unit at Thames Television in 1986 and all-digital centres have been established in France and Canada.

Digital Sound and Stereo

The increased awareness of a significant section of the public in high-quality audio reproduction, brought about partly by the wide acceptance of CD records, is ensuring that in future television sound will no longer be dismissed as the "poor relation", the Cinderella of television broadcasting. In the UK, Independent Television, through the IBA transmitters, now has a provisional timetable for the introduction of NICAM 728 digital stereo sound as well as multiplexed digital sound on the BSB's direct-to-home satellite channels. This will open initially in the London and Yorkshire regions in Autumn 1989, with at least one main transmitter in each ITV region providing NICAM 728 in 1990, although it will inevitably be the mid-1990s before stereo will be available from all IBA main transmitters and local relays as the major UHF transmitter re-engineering project is completed. The BBC's five-year plan (1988-93) includes provision for the introduction of digital stereo sound for television. Studio and transmission resources required for stereo broadcasting are being installed and a field trial of two-channel sound-in-syncs has been successfully carried out. NICAM 728 test transmissions, which started in July 1986 for the benefit of manufacturers, are continuing in the London area. It seems probable that digital stereo sound will be introduced progressively throughout the country to much the same timetable as by the IBA. More than 500 BBC programmes have already been transmitted in stereo with several times this number in the pipeline.

Interest in digital stereo has now shifted from the engineering to the production aspects, exploring how best to fit stereo sound to the pictures. There is already firm evidence that with NICAM 728 transmission, producers have within their grasp the ability of delivering to homes, high-quality stereo or bilingual dual-channel sound that will be the envy of their colleagues in sound broadcasting who remain constrained by the limitations of analogue pilot-tone stereo.



However, digital techniques are steadily expanding into sound broadcasting for production, processing and for data systems such as the Radio Data System (RDS) and for radio-paging. Digital techniques are being used for sound recording; live transmission; transmission from CD and digital-audio-tape (DAT) recordings; audio signal processing including restoration of historical and archival recordings; and for long-term preservation of recorded material. In practice, both analogue and digital sound techniques are certain to co-exist for many years as mutually overlapping systems. There are, however, remaining problems in the standardisation of digital sampling frequencies, number of bits per sample and coding protocols. Digital systems seem certain to establish themselves as the prime audio technology since they overcome the problems of the weakest member of the electroacoustic chain: analogue sound recording. The work of Australian sound-engineer/jazz enthusiast, Robert Parker, in giving a new lease of life to recordings of the 1920s and 1930s, provides an outstanding example of what can now be achieved with skilled digital signal processing.

High-power solid-state Transmitters

In the UK, both the BBC and IBA are currently engaged in replacing and re-engineering UHF television transmitters that have been in use for around twenty years or so, taking advantage of the much improved overall power-conversion efficiency in order to reduce energy costs. So far there are no operational all-solid-state television transmitters in the UK exceeding 0.2 kW but solid-state amplifiers, based on large numbers of modules, are now available up to about 30 kW from such manufacturers as NEC and Toshiba. Total cost-of-ownership studies carried out by both the BBC and IBA suggest that for powers up to at least 10 kW and possibly more, solid-state installations should now provide economic advantages. It seems likely that such transmitters will feature in the next phase of the re-engineering project. But just as for several decades, transmitter engineers have been torn between the use of klystrons or tetrode amplifiers, there is developing a similar debate centred around bipolar transistors versus field effect transistors (FETs). There appear to be significant advantages in opting for FET devices, but currently such devices are only just emerging suitable for high-power UHF transmitters although already available for Bands I and III VHF, and also for both medium-wave and FM sound broadcasting. The first 50 kW solid-state medium-wave installation in Canada from Neutel a few years ago has proved an effective and reliable unit, with the energy savings convincing CBC that this is the way ahead. However the lifetime of radio transmitters is long and tetrode thermionics seem certain to remain in use for many years.

RDS schedule computer terminal at Broadcasting House, London.

Solid-state Cameras

The solid-state CCD (charge-coupled-device) camera is now firmly established for electronic news gathering and is moving rapidly into areas of electronic field production including sports, and seems set to find increasing application even for studio operation. It would today be possible to fabricate CCD sensors even for HDTV applications although the yield of such chips (i.e. the ratio of good to rejected chips) would still be extremely low. In practice the emergence of broadcast CCD cameras has followed a similar path to the half-inch tape machines in being made economically possible as a spin-off from consumer products. Consumer camcorders can absorb the large number of chips having a small number of defects while the near-perfect chips can be used for broadcast cameras.

Incorporation of microprocessors in automatic cameras has greatly reduced line-up time and to some degree freed the cameraman from technical constraints and allowed him or her to concentrate more on aesthetic considerations. There is, it must be admitted, still rivalry between "film" and "electronics" in this field, although directors are beginning to appreciate that the electronic camera is a far more versatile "eye" than it has been regarded in the past, capable not only of providing clear images but also of conveying "atmosphere".

A Changing Industry

New technology combined with increasing financial constraints on broadcasting brought about by increased competition – or the prospect of it – has been instrumental in bringing about major changes in the structure of the broadcast equipment industry, reflected in the firms to be found at IBC88.

There has been a marked swing away from the large, all-embracing "turnkey" (systems) contracts for complete studio centres in favour of the broadcasters planning or re-equipping their own studios and then buying directly from individual specialist suppliers. In the UK, for example, Government pressures are leading towards much greater use of independent production houses with consequent less emphasis on the very large in-house production centres.

Similarly, automation has reduced the need for, and blurred the difference between, the skilled technical operators on which television broadcasting has been built. While this provides opportunities for reducing operating costs, not unnaturally it is seen rather differently by those who find their skills no longer essential. Increasingly, equipment procurement decisions now depend less on purely engineering criteria but rather on "total cost-of-ownership studies". The vital questions when buying new items of equipment are now more often: does it do the task cheaper? or quicker? or does it do something that adds uniquely to the audience-value of the programme? Marginal improvements in technical performance, unless accompanied by the other benefits, have low priority.

One result has been the disappearance of several formerly prominent names from studio equipment: RCA and IVC have gone; Philips Broadcast have merged their studio broadcasting business with Bosch

as BTS and have sold their Pye-TVT operation to Varian-TVT; GEC-Marconi have greatly reduced their commitment to studio equipment although remaining strong in the transmission field. There are currently no UK firms manufacturing cameras since Link Electronics (as part of Quantel) closed down their "130" production line. On the other hand, there are now more than ever small specialist firms in the industry, with a growing tendency for a number of these to come together under the umbrella of such groups as Carlton Communications which includes Quantel, Link, Abekas Cox, Abekas Video Systems etc. but which also has wide interests in production. The past few years have seen a succession of mergers and acquisitions, sometimes with established companies losing their own identities in the process; in other cases with a number of specialist firms grouped under the umbrella of a large group. There has been much soul-searching as to the reasons for the decline of so many large firms and the success of the smaller specialist operations in the face of international competition from the Far East.

There remain conflicting views on what has gone right and what has gone wrong in the industry. Have European and American firms been too slow in recognising the importance of new technology? Are they sufficiently marketing-led or technology-led? Do they spend enough on research and development? Should broadcasters support their indigenous firms or buy freely in the international market-place? Do stock-exchange considerations force companies to concentrate too much on short-term results and discourage long-term investment in new products? Have the Japanese companies benefited by following a marketing strategy that concentrates first on attacking the mass consumer and component sectors by offering improved reliability that has so significantly reduced the differences between consumer and professional equipment, then gaining and holding specific market sectors by keeping prices well below the competition despite dramatic changes in the value of the Yen.

For engineers and for the industry, IBC88 represents a year of broadcasting in transition. The unanswered question is whether the changes will, in the long term, benefit the viewer and maintain the production values of broadcasting without destroying the established concepts of public-service broadcasting.

HDTV studies at BBC's Research Department.

Deregulating Broadcasting in New Zealand

by **Richard Prebble**
New Zealand Minister of Broadcasting

In a speech to the National Press Club in Wellington in April, Mr Prebble advanced the view that there was general acceptance that change in the broadcasting pattern in New Zealand was needed: "Deregulation", he said, "is the way of the future. There is also acceptance that there's a role for strong mainstream broadcasting and a need to ensure that broadcasting is economically efficient."

Describing the Broadcasting Corporation of New Zealand as an asset "whose real value is incalculable", he said the Government had accepted the advice of the recent Royal Commission and would allow BCNZ to retain both TV1 and TV2 as complementary mainstream public broadcasting TV channels and the operation of two radio networks.

Permission has been given for a third TV channel to be operated by the private sector, and in general the Government "has decided on a policy approach to improve economic efficiency and consumer choice by permitting more competition and flexibility in the broadcasting industry."

Broadcasting is important because the images we see on the screen today can become tomorrow's reality, what we hear on radio now we will hear in our neighbourhood in the future. Broadcasting is a most powerful force in shaping our nation's identity and culture.

Governments have been unable to resist tinkering with broadcasting. Over the last twenty years there has been constant change. But as Alphonse Karr said in 1849, "the more it changes the more it stays the same".

This Government has resisted the temptation to tinker. We have given three years of relative stability.

But we recognise that technological development, satellite, cable, encoded broadcast and new channel availability mean that change is inevitable.

Broadcasting is controversial. We all have TV and radio sets, so we are all experts. Watching television must be the single most commonly shared national activity.

The Government has set out to make a consensus decision. What is meant by consensus is not that any group has the right of veto, but that every group has the opportunity to make its views known and have its ideas properly examined.

The Labour Government set up a Royal Commission into Broadcasting which received 282 submissions, heard submissions and made a comprehensive report.

The Government did not just examine the Commission's Report, but also examined the evidence.

As Minister I directed officials to examine the latest developments both here and overseas and to consult directly with the industry, both private and the BCNZ.

The Government has also been assisted by an internal review by the BCNZ. What has been achieved by this process is a remarkable degree of consensus.

There is general acceptance that change is needed of a fundamental kind. Deregulation is the way of the future. There is also acceptance that there's a role for strong mainstream state broadcasting. And there is a need to ensure that broadcasting is economically efficient.

The need to deregulate is overwhelming. Government intervenes in the industry through the warrant system, the licence fee, through ownership and

legislative protection of the Telecom monopoly and through controlling the rights to the radio frequency spectrum.

Economic controls and regulations have severely cramped the industry, hindered development and slowed advantage being taken of new technologies.

Instead we tried to shut competition out. Rather than allow consumers to benefit from greater choice and more responsive broadcasting services, we tried to shield ourselves from it with the leaden armour of protection.

Not surprisingly the industry has sought to break out of this stifling environment. The hearings for the third TV warrant are ample evidence of the pressure for more competition in the industry. There is at the same time pressure for change from within the BCNZ, stemming from the difficulties they face in trying to pursue conflicting commercial and social objectives.

Further pressure comes from the growing demand for new technologies and new broadcast rights to be permitted. In particular there is increasing interest in narrowcasting – that is encoded broadcasting available to closed user groups – and in international broadcasting by satellite.

It is not the first time that pressure to liberalise broadcasting has come to a head. It is twenty-two years ago almost to the day since the Hauraki pirates hoisted the Jolly Roger and announced their intention to hit the airwaves.

A few months later, the fledgling radio station – on board the coastal trader Tiri – chugged off in a desperate bid for the open sea, only to be boarded by police halfway up the Waitemata Harbour.

Despite numerous set-backs, the Tiri finally made it and New Zealand was rocked by the dangerously modern jingle of private Radio Hauraki.

It took four and a half years of battling and wrangling before the station was granted a warrant. Today of course Hauraki is part of the Brierley empire. It just goes to show how thoroughly respectable private radio has become.

The consumer demands of today and tomorrow are now more diverse and complex. A successful broadcasting policy must match reality and facilitate choice. Niche markets in radio have developed, for example, country music, jazz, access, talkback and a host of other specialised listening choices.

Demand for Choice

Consumers are already demanding a more diverse choice from television. For instance, about half of all New Zealand homes, 49 per cent, now have video receivers as people choose their own forms of entertainment. This is among the highest in the world. US research suggests a direct link between excessive regulation of broadcasting and high ownership of videos.

What some people describe as the future is already upon us. We can expect homes to receive television programmes by satellite and decoding boxes on our television sets to unscramble specialist subscription programmes.

With that scenario looming, the present regulatory structure for broadcasting is not just quixotic: it is simply unworkable.

It is also very costly. By reducing competition, economic restrictions – such as the warrants system – reduce broadcasters' incentives to perform effectively, to cut costs and to satisfy consumer demand.

Complying with regulatory requirements can be extremely expensive – witness the reputed 20 million dollar cost for participants in the third channel hearings. And as many here know, these processes take up too much management time.

The broadcasting sector will also need to be more flexible and robust if it is to operate effectively in an increasingly international broadcasting framework.

For instance, with satellite services, consumers – and inevitably advertisers – may turn to foreign entertainment programmes unless local broadcasters can meet their needs adequately and cost effectively.

If we allowed that to happen, we would threaten the viability of vital local broadcasting and the culture and sense of identity it seeks to promote.

There is another compelling reason for change. The Government has already moved to deregulate the related markets of telecommunications equipment and services by early next year. However, this leaves some grey areas where Telecom and Broadcasting converge.

At the same time liberalising Telecoms requires reforming the way in which radio frequencies are allocated. This cannot be resolved, however, until the future path of broadcasting, as the single largest frequency user, is made certain and clear.

Conversely there are international opportunities for New Zealand production and broadcasting services in the Pacific.

In the face of all these changes we cannot afford to stand still. If we want to secure a future for New Zealand broadcasting, we need to act now to prepare for it.

Today's announcements will outline the Government's decisions on the framework of principles for reform. These decisions have cleared the way for work to be undertaken on detailed implementation issues.

The rock on which our broadcasting policy is built is that the state has a duty to our citizens to be actively involved in broadcasting.

The BCNZ has been much criticised over the years, frequently by politicians.

Television New Zealand has never intentionally set out to tell a lie, to distort the truth or to promote a private cause at the expense of the common wealth. By and large state television and state radio have resisted

the temptation either to sensationalise or trivialise, but have seen their mission accurately to reflect reality.

Despite attempts to influence from politicians, Parliament has upheld the political independence of the BCNZ. We have a public broadcasting system which may be criticised for being old-fashioned, inefficient and sometimes insensitive, that shows too many repeats and programmes we don't like, but it is recognised as being impartial and having integrity.

Television's influence is so great that it sets the tone for all media. Our newspapers in this country are known for the basic integrity of their news reporting.

We do not have media moguls setting out deliberately to mould public opinion for private profit. Across the Tasman and in North America one can see deliberate attempts to distort the truth. The effect on any country's basic culture and beliefs of such mass media must be insidious.

Our state television and radio is an asset whose real value is incalculable.

The Government is accepting the advice of the Royal Commission and is retaining both TV1 and TV2 as complementary mainstream public broadcasting TV channels.

The Government has rejected the suggestion that the only role of state television is a BBC2 option, the high-brow elite station that makes programmes that the bulk of the public don't watch.

Public broadcasting to minority audiences at times they can watch is important, but if public broadcasting is to set standards in quality then state broadcasting must be for everyone, for mainstream New Zealand as well as minorities.

Our analysis of the criticism of state TV is that it falls into two categories.

Most of it is really a criticism of its monopoly and a lot of this is valid. For this reason the Government welcomes TV3 and we are sure that the stimulus of competition, of a fresh perspective and of a different vision will result in better television.

The second group of critics are would-be TV entrepreneurs. The Government believes that the public interest outweighs their private interests.

The mixture of public and private radio in New Zealand has resulted in the best radio in Australasia. For example, commercial radio in this country commands a larger share of the advertising dollar than anywhere in Australia.

Just as more competition, with state radio acting as a yardstick, has resulted in better radio, Government is sure that more competition, with state television being the yardstick, will result in better TV.

Policy Approach

The Government has decided on the following policy approach. First: to improve economic efficiency and consumer choice by permitting more competition and flexibility in the broadcasting industry.

Second: to define our social objectives in broadcasting and determine the best way to meet them. The Government believes that broadcasting is a unique and special sector and that economic efficiency and competition alone cannot deliver all the services that the Government and the community rightly expect.

Third: to separate social, policy advice and regulatory functions from commercial activities. This will allow the industry to work in a sensible, business-like environment, with clear, compatible goals. Where the Government requires the industry to pursue social objectives, the cost of these should be transparent.

Meeting our objectives will require significant changes. The Government is mindful of the need to provide fair and orderly transition arrangements that minimise disruption during the process.

The first objective – that of permitting more competition and flexibility – will be achieved by a number of steps. We will remove most of the special economic legislative restrictions on entry to the broadcasting market. In practice this means an end to the present warrants system.

There will be no special restrictions placed on the introduction of new services, including direct satellite broadcasting, cable television and encoded user-pay TV systems.

We expect to introduce a market-based system for allocating radio frequencies for broadcasting. A consultancy study to assist the Government in determining the best form of radio spectrum management will be commissioned and a report is expected by the end of this year.

Definition of the Government's social objectives in broadcasting and how it delivers them are clearly fundamental policy issues.

Our broadcasting policy is therefore designed to meet the following social objectives.

First: to provide universal coverage – by that I mean ensuring that New Zealanders have access, as far as practicable, to two television channels and at least two radio networks.

Second: to ensure that New Zealanders have access to programmes of an adequate standard in terms of good taste, decency and rights of the individual to news and current affairs services that are impartial and accurate, to content reflecting New Zealand identity and culture, and to community information programmes such as those concerning public health and safety.

Third: to ensure that New Zealanders have access to television that reflects the multicultural nature of New Zealand and the varied interests of New Zealanders. This implies a commitment to ensuring the provision of Maori, Pacific Island, cultural and educational programmes, as well as a broad range of programmes that will inform and entertain.

A more competitive environment will mean that many of the objectives will be met, as private industry responds to public demand for better services.

Nevertheless the Government recognises that public funding will still be required.

The primary means of meeting these objectives will be a publicly-funded contracts scheme administered by an independent Broadcasting Commission, possibly financed by the public broadcasting fee.

The funding will be open to competitive bids by all broadcasting organisations. With a policy of deregulation and encouragement of competition, it is no longer appropriate that publicly funded programming should be the sole preserve of the state-owned broadcaster.

A study of options is being undertaken but it is expected that the Broadcasting Commission could use, for instance, bulk contracts to achieve our aims of universal coverage and overall programming objectives, rather than being involved in the detailed decisions of broadcasters.

Ownership Controls

The Government has decided that there is a case for ownership controls in the broadcasting sector, but that these should operate through the Overseas Investment Act and the Commerce Act, amended as necessary, rather than the present special broadcast regulations.

Decisions on the scope of these, which include foreign ownership, cross-media ownership and aggregation of ownership will be made following further examination by the Government.

As Minister of State Owned Enterprises, I have called for more overseas investment in New Zealand. As a developing country we need the overseas investment and the management and technologies only overseas investment can bring.

I am sure that overseas investment would bring us new technology, new management and innovation.

However, in the case of broadcasting, I am recommending against any significant liberalisation for three reasons.

Firstly, it is important that our media reflect our values and our culture. It is clear that New Zealanders put more value on media that inform rather than just entertain. These and other cultural values will only be protected by New Zealand ownership.

Secondly, we can make world-class broadcasting in this country.

Thirdly, foreign broadcasting will have a pervasive role in our media. Already radio and television are dominated by overseas programmes, and satellite television direct broadcasts from overseas will be a reality in the near future.

In recognising the impact of broadcasting on everybody's lives, the Government is determined that acceptable standards of decency and behaviour in the broadcasting media will be maintained.

These standards will include revisions to general law to ensure that radio and television programmes meet public standards of decency. My colleague, the Minister of Justice, Geoffrey Palmer, will promote a review for this purpose. These moves will complement industry self-regulation.

The Government is also examining the feasibility of establishing a Broadcasting Ombudsman to deal with complaints on broadcasting practices.

To meet the objectives and policies I have just announced there will have to be substantial changes to state broadcasting structures.

First, BCNZ activities will be restructured according to the principles set out in our state-owned enterprise policy.

Social objectives will be separated out, as will policy advice and regulatory functions, with the Trade and Industry Department becoming the Government's chief advisor on broadcasting. The BCNZ will have clear commercial goals geared to a more competitive environment.

The Government will shortly appoint a high level Steering Committee to report back in three months the optimum commercial structure for the state broadcaster.

In preparing its advice the Committee will be required to take account of the Government decision to retain public ownership of two television channels and at least two radio networks.

Its report will also help the Government determine the future ownership of commercial radio. I should emphasise that the Government decision to retain two radio networks does not necessarily mean the sale of other stations.

I also put on record the Government's strong sense of commitment to Maori broadcasters and to Access Radio, and that we consider the New Zealand Symphony Orchestra to be a major cultural asset. These are important areas that require careful study. The Government intends to monitor closely the reform process to ensure that these areas are enhanced.

Transition Arrangements

Work on detailed transition arrangements is now a priority. This will involve discussions with interested parties, including the BCNZ, TV3 and the Independent Broadcasters Association. The Broadcasting Act and the warrants system and the work of the Broadcasting Tribunal will remain in operation until new broadcasting legislation is enhanced by Parliament.

The Government is proceeding in the broadcasting area with a careful step-by-step approach.

We have consulted widely through the Royal Commission.

What has been outlined are the basic principles on which reform will proceed.

The Government intends to proceed with its consultative processes.

I am sure that some will criticise because so many questions are yet to be answered. Others will claim there is a secret agenda.

Not so. What we are following is an open-government style of decision making.

By announcing the principles we are adopting and the basic decisions we have made we make it possible for the industry and public to give informed advice.

Work programmes have been set up and those involved will be open to suggestions, proposals and ideas.

The policy framework that I have announced, coupled with changes in telecommunications and radio spectrum management will add up to another key step in the Government's overall programme of economic liberalisation. It will leave New Zealand with one of the most open communications environments in the western world.

Like the finance sector, the whole field of communications has traditionally been very highly regulated. It is a massive and complex area that past Governments have tended to consign to the 'too-hard' basket.

Governments of the past have also found tinkering with broadcasting irresistible. Television – and in particular the kind of journalism it has offered – has provided a convenient political football to be kicked around by successive governments and blamed for a wide range of ills.

What we have done is to get away from tinkering with detail, and design instead a policy framework that deals with the fundamental problems that have been inhibiting the industry's development.

Greater competition and freedom from economic entry restrictions will release energy and entrepreneurial skills into the industry, and act as a dramatic stimulus to its development.

For the first time in the industry's history, commercial and social objectives will be separated in a way that will make them transparent and permit social benefits to be targeted more effectively.

Broadcasting will be much better placed to respond to what New Zealanders really want to see and hear, rather than providing programmes that someone else believes they should receive.

What we will achieve, I believe, is a system that will give us the best of everything.

NEW ACTING CHIEF EXECUTIVE OF BCNZ

Beverley Wakem *(right)* has been appointed Acting Chief Executive of the Broadcasting Corporation of New Zealand following the early retirement in mid-June of Nigel Dick.

Ms Wakem will continue in her substantive post as Director-General of Radio New Zealand, and the arrangements will remain until the Government's broadcasting policy review is complete and consequent changes are implemented.

Beverley Wakem was appointed Director-General of RNZ in February 1984, having been Controller of Programmes from 1975.

She joined the then New Zealand Broadcasting Corporation in 1963 as Talks and Features Producer and in 1967 became a Public Affairs Producer in Television. From 1968-72 she was a Producer of Spoken Features and Executive Producer of District and Current Affairs from 1974-75.

Educated at Victoria University, Wellington, where she gained a BA in History and English in 1968, she subsequently took a Master's degree in Communications at the University of Kentucky in 1974. In 1978 she studied public service and commercial broadcasting in Britain on a British Central Office of Information grant.

Women in Television in India

by **Jai Chandiram**
Director
Doordarshan Kendra
New Delhi

Doordarshan (India Television) is one of the fastest growing television networks in the Asian region. It makes an interesting study in terms of both staffing and programming patterns.

As is true of many broadcasting organisations in the region, Doordarshan is also government owned. Government rules therefore regulate employment and policies which guarantee equality of the sexes.

What are the facts and attitude perceptions regarding the employment of women in the media? How do women perceive their role? What impact do women have on programmes? What are the experiences in training?

This article seeks to address some of these questions, and to begin I have made an attempt to analyse the Delhi Station, which is the oldest and largest in the Doordarshan network.

Technical and Programme Staff

Out of 210 technical staff, 29 are women. Most of these women are at Senior Assistant level and operate VTR machines and switchers. As in other countries, the technical area remains essentially dominated by men, and there is little change in attitudes towards increasing the intake of women, even though the operational performance of the women engineers is highly rated, especially in terms of their operational skills, team work and docility. However, women are kept away from project work involving hardship installation duties where not all the amenities may be available. The recommendation of management appears to aim for a mix of 50 per cent women, even though the technology allows for skills which are not demanding physically.

Out of 70 producers, 28 are women. There are no women producers in news: one correspondent is a woman and is not given any responsibility in political coverage. She covers the "softer stories". There is no woman producer in sports, though two women have specialised in volleyball, basketball and athletics commentary. Most women producers handle music, dance, drama, children, literary, women's programmes, health, youth, etc., and are pervasive in all areas, including low-key investigative areas. There are few women who present analytical, political current affairs programmes, though they are well regarded in the university and journalistic fields. Management's view is that at certain levels the bias is not related to sex but to performance.

A quick study at the Delhi Station revealed:

(a) Men and women perceived women as being sincere, honest, authoritative and more understanding than men.

(b) Women officers are perceived as capable, honest, good administrators and good leaders. Men do not always link these qualities with gender.

(c) A majority felt that there would be little or no change in programming with an increase in women producers. Most women felt that the image of women was demeaning and had attempted to change the traditional portrayal, but felt helpless in the area of feature films and advertisements.

(d) Most women felt they needed support services attached to the office.

In a country like India where 75 per cent of women are illiterate (as against 53 per cent of men), what is the status of women's employment in television in India? A recent study entitled "Invisible Barriers: Women at Senior Levels" by S. J. Joshi, published by Unesco, indicates the following:

1. Out of 18 stations, three are headed by women.
2. In Delhi, 40 per cent of producers are women: there are none in news or sport.
3. Although overall employment figures were not available, it was found that in two stations 28 per cent are women producers, responsible for determining the content of programmes.

Behind the statistics, let us examine the attitudes.

One-third of the women are unmarried, compared with only one-tenth of the men. The women have fewer children than the men, but are better educated. Most women are educated in arts, while more than half of the men have followed courses in sciences, engineering and commerce.

More men *thought* that the proportion of women staff members had increased significantly and *believed* that the small number of female employees was due to the fact that relatively few qualified women were available.

Women believed that lack of representation of women on selection boards and the fact that men do not take kindly to the appointment of women at senior levels were reasons for lack of promotion to senior levels.

Both sexes considered the main problem of lack of training as a serious obstacle for women.

Women find it more difficult to accept responsibilities, shift duties in the evening, transfers and out-of-station assignments, particularly at short notice.

Many believed that the impact of social and domestic duties hinder women's career development.

Women and men thought the least suitable jobs for women were technical, such as camera operator and staff engineer. Relatively few women agreed that these jobs were unsuitable for women.

A large number of men considered women officers to be more autocratic, slow at reaching decisions, incapable of independent decision-making and that organisational efficiency suffered under them. Men were considered to be knowledgeable about administrative rules and regulations.

There was almost unanimous agreement that women are more hardworking, serious, creative and sensitive, preferring creative jobs to administration, which is felt to involve tension and responsibility.

Women from the upper middle class have less commitment to work as they are not the sole contributors to family income and do not take their work seriously. Women stated that they were very committed to their work and had to work twice as hard as men to prove their mettle.

A large proportion of the women thought that there would be a change in programme content with an increase in the proportion of female employees. Programme quality would improve and a more balanced perspective would emerge.

Programmes

A genuine concern over the status of women generated a flow of popular drama series and documentaries on television. These serials focused on women in non-traditional roles; women breaking out of traditional social structures; legal education, particularly in the area of discrimination in employment, wages, property and marriage rights.

Why and how did this happen? As mentioned earlier, television could not avoid responding to the popular interest in women's position in society created by reports in newspapers, by research and women activists.

There was a conscious decision that there should be an increase in programmes for women and about issues related to women. However, little change has occurred in feature films and advertisements. Part of the reason is that the origin of these programmes is not under the control of television and there is as yet no clear understanding of what is detrimental to women.

Education of the media practitioners is slow on these issues and so the "mixed fare" continues. But media critics have criticised Doordarshan for the increase in women's programmes, while women's groups have protested against specific series, advertisements and films.

The response of management is to dismiss these protests as being unfair, as there has been a great increase in the programmes which have focused attention on women. Protests cannot be ignored and these help in the education of management.

Coming to the media scene in general in India, credit is due to the Indian newspapers which began systematically to focus attention on perhaps the more dramatic events – social injustices like dowry, bride burning, rape, etc. During the UN Women's Decade a few things did happen; much attention was given to development issues, particularly regarding women; the NGOs and women's organisations became active; there was the educating of society at large; and a growing awareness among women themselves of their own position, their rights, needs and reasons for oppression.

A deeper analysis of mainstream journalism shows that though there is greater coverage of women-related issues in the form of news stories, features, special columns and specialist articles, there is, however, no overall editorial perspective, nor a committed ethical stand on the women's question. Like a consumer product, the mass media opts for "a mix" that sells. The sensational issues are covered but treatment of vital issues like environment, bonded labour and minimum wages receive sporadic coverage.

Women journalists who made a distinctive mark in focusing attention on issues related to women now admit that they would like to move on to other things like politics and investigative journalism, as women's issues have a low status in the journalistic hierarchy.

The experience of writing on women's issues gave them a perspective which they reflect in other areas of writing.

The fallout of this collective effort, which in the initial stages was confrontational, with processions, demonstrations and critical evaluation, has left management sensitive. There is more interaction at all levels and the recognition that development can only be in partnership.

This is reflected now with more sincerity in the programme advisory committees both at the Station and the Directorate where representation of women is mandatory.

Research

A large scale study of approximately 14,000 individuals looked at the sociological impact on television on the viewers and found that even though expectations from television are mostly for entertainment, there is a need to improve the quality, content and presentation of educational and informational programmes, particularly to suit the rural audience, since television still needs to focus on the rural, tribal, less-educated and socio-economically backward class of people.

Another study on communication initiated by the National Commission on Self-Employed Women reinforces the view that self-employed women categorised as working in agriculture and construction and the home-based small-scale worker are invisible in television programmes.

Television is supposed to educate and inform but Doordarshan has hardly any programmes or information about the conditions of women in the poverty sector, and so there are no programme schemes available to these women.

The producers engaged in making television programmes are alienated from this group because their life-styles and concerns are different. The overwhelming approach is one of a limited definition of womanhood, with the woman generally seen as housebound, engaged in home-making and deriving her existence and her achievement from those of her husband and children; indeed a denial of women's continuing struggle to achieve economic and political autonomy. If women are seen, they are seen as beneficiaries of welfare programmes. The farm programmes continue to ignore the problems of women cultivators. There are many programmes which could take into account the position and problems of women, but fail to do so. They are projected as consumers and not producers.

The picture that emerges is that the men and women are beneficiaries of welfare programmes and the poor are slow in taking advantage of welfare schemes and therefore responsible for their own plight, rather than victims of distorted development.

Information is power, so how can we ensure that the information images serve the needs of women? Will these needs be recognised and given priority? Will this happen unless women control the decision-making in the centres of information? What are the barriers that prevent women gaining positions which give them control over the media?

Training

It was recognised in the 1980s that there was a need to provide special courses for women. The Asia-Pacific Institute for Broadcasting Development (AIBD) in Kuala Lumpur, Malaysia, in 1980 organised a seminar on Career Development for Women Broadcasters. The follow-up to this Seminar included three kinds of activities: (a) hands-on courses for women in television; (b) hands-on courses for women in radio; (c) seminars which focused the attention of management on issues related to programming for women and the status of women broadcasters.

As I was involved in the courses and seminars related to television, my comments relate to my own experience.

The hands-on workshop for women in television aimed to familiarise women with camera operation, and enable them to edit and plan programmes which focused on problems and issues related to women, particularly in the poverty sector.

These workshops served two purposes: firstly, the women participants gained confidence in handling equipment, and secondly, the discussions of women's issues brought into the open subjects which have not been aired in this region, focusing on the struggles of women.

At the end of the workshops there was frustration. The women participants were concerned that the skills learnt would never be put to use, as the stations would never encourage their handling costly equipment, particularly cameras.

However, contact with participants over the years showed that the participants had:

(a) more confidence in directing male crews;

(b) less hesitation in getting involved in television technology;

(c) in situations demanding more intimate coverage, the women have taken over operating cameras and have been recognised for their work.

In the area of programming, there was some headway. Some responded that they were more conscious of including women experts in their programming, particularly in current affairs.

There has been some weaning away from the traditional programmes for women involving recipes and home-bound problems.

My own assessment is that there is need for longer exposure to issues concerning women. Conviction is

not always easy; there is comfort in what one has been doing and it is difficult to rock the boat especially when there is likely to be little support from male supervisory staff.

The workshops did make the participants more aware, and suggested strengthening links with women's organisations. If this trend continues, I am hopeful that there will be a change in the approach to programmes for women.

As a result of these experiences, a group of us at AIBD felt the need for developing the critical abilities of media practitioners, particularly in the area of the portrayal of women, coding of images, their meaning and the impact recurrent images have on the psyches of women.

AIBD initiated a project to develop an audio-visual kit comprising five modules on media, violence, work, family and health.

The audio-visuals are supported by documents giving background to the issue and work sheets that will enable self-instruction, or the trainer to lead group discussions.

The audio-visual kit will be ready for testing by October this year and made available to media institutions, women's study groups, universities and other organisations. This kit will help to generate discussion and increase analytical skills, particularly the impact of images on social and self perception and hopefully fill the gaps in programmes, particularly for those women whose needs are not met.

Perhaps the next area to tackle would be special courses/workshops for women in management and give a head start to women in the region.

Studying the media training institutions in Delhi, I find that for the last three years women have constituted fifty per cent of the classes. Though they handle all the equipment at the start of the training, the men take over the camera operation in the latter stages, with the result that the women often become more involved in scripting and editing. A kind of "protectivism" occurs which is carried into professional life.

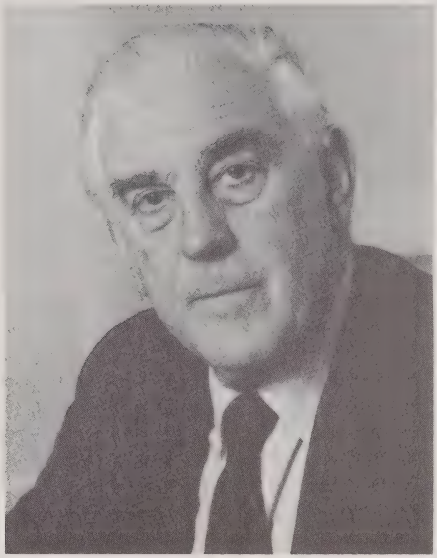
Doordarshan recently conducted interviews for News Correspondents. There were 2,000 applicants, of whom thirty-one per cent were women. The final selections have not yet been made.

The management assessment was that the women were 'just so much better'. There is sufficient evidence to assert that, with the intake of more media women who are more aware and concerned, there is bound to be a change in programming.

Doordarshan Headquarters Building in New Delhi.

Channels of Culture from the BBC

by **Marmaduke Hussey**
Chairman, BBC



"If the BBC is to justify taking a licence fee from the population at large, it must be the purveyor of quality programmes in every area. The BBC must entertain, and entertain superbly, all varieties of audience as well as to inform and educate them. Just as our talented staff attract large audiences, the large audiences attract the most talented staff."

So said the BBC's Chairman delivering the sixteenth Goodman Lecture in May.

In a wide-ranging lecture covering all aspects of the broadcast services provided by the BBC, Mr Hussey said that the BBC seeks through television and radio to help de-mystify culture.

"It is," he said, "a national institution and, like many national institutions, we might not design it this way if we were starting today, but it is enormously successful . . .

"Like all institutions we have to change and adapt ourselves constantly to the needs and thoughts of our audience."

The BBC is ultimately controlled by the Governors and they are not required to make broadcasting their sole concern: they are drawn from a wide variety of background and experience, so as to represent the wider public interest as well as being the ultimate authority for everything the BBC does.

Ultimately the power lies with the Governors but being non-professionals, laughingly described as part-time, they have delegated the day-to-day running of the BBC to the professional Board of Management headed by the Director-General.

The issue of editorial integrity and independence is of course fundamental to both newspapers and broadcasting but there is a difference. In a newspaper the editorial independence is the independence of the proprietor and those editors to whom he delegates his power to remain free of the influence and pressure frequently exercised by both government and opposition. But, of course, the system permits both views and the news to be sympathetically edited. Fortunately the great strength of our national newspapers is their unparalleled diversity, from *The Financial Times* to *The Star*.

The BBC, on the other hand, does not have views: it is required to be impartial in the interests of the licence payers and they, of course, embrace all shades of opinion.

The BBC, although funded by a licence fee decided by the Government, is not Government funded or state run – a fact that tends to be overlooked, sometimes intentionally, by people with axes to grind. We talk about the freedom of broadcasting: in the BBC I think the freedom of broadcasting should not be freedom from responsibility, that is licence, but freedom from government control. We are all against government control just as we are against sin, but we are not against public control. As the late Hugh Greene, a former Director-General, pointed out, we are here to serve the public, and whether we like it or not, under our system the broadcaster is a public servant and in the last resort we operate by permission of the public. If the public feels we have abused their responsibility, they will

withdraw their support. We must remember that it is from the public, not from politicians, that we draw our freedom and the power that goes with it. We have to satisfy the public as citizens and voters of our performance and responsibility.

Sir William Haley, another former Director-General, opened his Lewis Fry Memorial Lecture in 1948 with the words: "Most of the major problems of broadcasting spring from its power. Of all the forces that have come into civilised life through the inventiveness of man, none has greater potential for good or ill."

The conduct of newspapers and broadcasting is about the exercise of power in a competitive market. But whereas newspapers draw their variable income from advertising and circulation, the BBC draws its certain income from the licence fee. Newspapers are printed on newsprint and have to be bought; broadcasting comes easily and intrusively over the air, a less costly raw material incidentally.

On a value for money analysis we are a very cheap buy for the consumer. The cost of reading the *Daily Mirror* and the *Sunday Mirror* throughout the week is £1.55. The cost of *The Times* and *The Sunday Times* is £2.30. For two network TV channels, four network radio stations and thirty-seven local stations, broadcasting roughly for twelve hours every day, the licence payer pays £1.20 a week. The BBC has to be an efficient steward of its own resources: they are after all public resources.

Modestly I think we give good value.

But the broadcasting scene is changing rapidly. There will be much more television and radio for everybody, funded either by advertising or by subscription which is a cover price under another name. On the advertising funded channels the competition will be for the highest ratings at the lowest cost. To satisfy the advertiser, it is not necessary for the audiences to like the programmes very much, but simply to watch in large numbers. There are, incidentally, very few examples in the world of commercial television or radio appealing to small quality audiences in sufficient depth to justify being funded entirely by advertising. It is frequently suggested that it will be no more difficult for a quality television station to survive than for a quality newspaper, but there is an important distinction. Broadly speaking, the cost of quality newspapers and popular newspapers equate. One has more circulation revenue while the other has more advertising revenue, but the actual production costs are very similar.

Not so in television. Cheap quiz shows can cost only £50,000 a hour. Run of the mill American television can be bought quite easily for approximately the same figure or less, but high quality television, the best drama, especially costume drama, can cost anything from quarter of a million to a million pounds an hour. We pay £3,000 an hour for *Dynasty*. *The Fortunes of War*, wonderful television, cost us £900,000 an hour. A two-hour concert on Radio 3, employing musicians and an outside broadcast team is, by radio standards, very expensive and can cost up to £30,000.

Subscription TV

A new suggestion is subscription which will offer specific programmes, for instance the latest films or exclusive sport, at a cost of at least £150 a year extra. There is a limit to the number of people who will want to pay that. It has been a great success in France where they saw a gap in the market and went for it. The market was blue films. We will have to wait to see what programmes will be necessary to make it successful in this country.

The recent expansion of the newspaper market has not led to improved quality. It is generally accepted that across the field, with one or two notable exceptions at the higher end, standards have declined. This does not mean that the same will necessarily happen to television. But the omens are not encouraging.

Moreover, as newspapers will draw their income from the same pot, the competition, not only between individual newspapers and individual television channels but between advertising funded broadcasting, including independent national radio networks and a plethora of community stations and advertising funded newspapers, including the regional press and the rapidly expanding free newspapers, is likely to get increasingly frenetic. Who seriously believes that that is the state of the art in which quality will be maintained let alone improved? Whether it is or it is not must remain an open question.

But the BBC, in an increasingly fragmented broadcasting environment, is determined to produce programmes of diversity and quality.

It was interesting that at a recent BBC Management Conference, the outside speakers, who included Cardinal Basil Hume; media entrepreneur Michael Green; Lord Donoughue; and economist Charles Jonscher, all agreed with the Governors and Management that whatever happens in this broadcasting explosion the BBC must maintain its quality and its editorial integrity. Nobody thought that for the BBC to chase the commercial channels down market, if that is the way they are going to go, is either a proper commercial response or, what is more important, the right response from a publicly funded service. This is especially true of news and current affairs. When many new contractors are producing news programmes, will the range and the quality be as diverse as it now is in the press?

Michael Green summed up the issue by stating that in the coming revolution the maintenance of the BBC and a large BBC share of the market is vital. And it will remain vital as the benchmark of quality both for the

public and as the level to which all other channels will seek to aspire.

Discussion about the BBC's future is especially timely because we are now facing challenges, both political and commercial.

There are some politicians who believe as a point of principle that the existence of a public funded broadcasting media is wrong and unnecessary and would like to dispose of it altogether. There are others who are not happy at the powers of broadcasters.

In a recent speech, the former Prime Minister, Lord Callaghan, said that, much though politicians resented it, not only the political agenda but the whole tone and temper of political debate was now dictated by television.

We are back to power, and as Lord Callaghan reminded his audience, with that power comes tremendous responsibility.

This is particularly important in a General Election. Last year, half way through the campaign, I was shown this letter. It said:

> *"The immediate cause of my writing is the widespread resentment aroused amongst members of the Conservative Party by a recent programme. I should be neglecting my duty if I did not ascertain what arrangements are being made to secure impartiality for all three parties. It is clear that the balance is very heavily weighted on the side of socialism."*

You will not be surprised to hear that that letter comes from the Chairman of the Conservative Party. You may be more surprised to hear that it is dated 9 October 1929 and addressed to Lord Clarendon, the first Chairman of the BBC.

Nothing changes.

The secret of our political power and politicians' sensitivity lies in the ability of television to make all statesmen familiar in every home. The Greeks thought that the perfect size for a city state was one in which all its citizens could see and hear their leaders. Television has made this possible in the nation states of the 20th century. The Greeks also thought that a citizen who took no interest in politics was a fool. Today television leaves little room for fools unless they exercise a deliberate choice by switching off.

Commercial Challenge

The second challenge is commercial. The Government is taking steps to widen the market for the television and radio products of the 1990s. This will mean that the proportion the BBC would take out of the broadcasting cake – the licence revenue – will diminish. Surprisingly, given what you get for it, it is already only 16 per cent of the total spent on television and radio.

The BBC grew up as a government sponsored monopoly for its first forty years. As a part of a cosy duopoly for the next twenty, it developed a pronounced academic civil service ethos, with a strong sense of public duty. It now finds itself plunged into the middle of a multi-national competitive business, in which by virtue of its size and reputation, it is a very, very big player. It is the challenge of this new environment which we are now facing.

Thinking about the BBC's future and its wide-ranging activities raised the question, if the BBC were to fail, or its income were seriously reduced, what would be the effect on our contribution to the cultural life of this country? What would be the effect of the many hundreds of thousands, nay millions, of people who depend upon us for their appreciation and enjoyment of music and drama and the arts? And what, incidentally, would be the effect on all the people who take part in these activities?

First it might be helpful just to quantify the depth and range of the programmes the BBC devotes to the arts.

We are the major purveyor of music and culture on a really large scale in the whole country. When Lord Redcliffe-Maud commented: "Broadcasting can claim to have done more for the artist in Britain than any other agency during the last half century," Lord Annan added in his report: "Much of the evidence submitted to us endorsed Lord Redcliffe-Maud's praise for broadcasting. The BBC's output in particular is of the highest order and for this they deserve unstinted praise."

Now for a moment let me give you a few figures.

There are 369 hours of musical output on radio and television a week. That is the programme equivalent of 15 full days and nights a week, ranging from the easy listening of Radios 1 and 2 to the large classical repertoire of Radio 3. The BBC employs six orchestras and of these three are in Cardiff, Manchester and Glasgow. We contract 110,000 musical engagements a year, some for a single week, some for a single work, some for a three-month stint. The BBC commissions many works: Edward Elgar's Third Symphony, Michael Tippett's Second Symphony, Arthur Bliss's Violin Concerto, William Walton's Crown Imperial, Gustav Holst, Benjamin Britten and Edmund Rubbra are just a few of the many composers who have produced original work for us. In 1987 there were premieres of three specially commissioned operas on television by Covent Garden, Glyndebourne and Kent Opera, plus a major commission from Nigel Osbourne. This year will see the preparation of a new Michael Tippett opera and vocal and instrumental commissions from four young composers in the Promenade Concerts.

The initiative for this policy came from George Bernard Shaw, who, on 30 September 1932, wrote:

"May I make a suggestion. In 1823 the LPS (London Philharmonic Society) offered Beethoven £50 for the manuscript of a symphony. He sent them back the manuscript of the 9th Symphony and the Society sent him £100. He was dying and said "God bless the Philharmonic Society and the whole English nation."

"This is the most creditable incident in English history", was Shaw's characteristic comment.

He continued:

"Why should not the BBC with its millions do for Elgar what the Philharmonic did for Beethoven? You could bring the Third Symphony into existence for a few thousand pounds."

We did, and on 16 November Elgar wrote: "I was intensely delighted and surprised by the wonderful suggestion the BBC unfolded to me."

That was Elgar's Third Symphony. Sadly he did not live to complete it. But we have continued that policy.

If we turn a moment to drama we put out 27 hours a week of drama on radio and television and hardly a day goes by without some original work on our airwaves. We are the largest employer of actors and writers in the country, commissioning over 2,500 scripts for radio and television each year. There are 67,000 contracts for actors and performers annually. Did you know *Under Milkwood* was first written for BBC Radio? Dylan Thomas' scripts arrived somewhat erratically, so Douglas Cleverdon made an arrangement in 1952 to pay him 5 guineas per 1,000 words on delivery adding: "No effort should be spared to enable Dylan Thomas to write for us." Harold Pinter and Samuel Beckett have done so. Tom Stoppard started his career as a dramatist by writing for us and still is.

In all over fifty new plays a year are produced by BBC Television. Many of them, like *Cathy Come Home*, and serials like *The Singing Detective* and *The Edge of Darkness*, are works of great dramatic impact.

In recent years our viewers have had the chance to see the entire Shakespeare canon, *To The Lighthouse*, several Alan Ayckbourn offerings, *Hotel du Lac, The Doll's House, A Perfect Spy* and *All Passion Spent*.

Now let us look at our audiences and the power the BBC exercises through its patronage. We are consistently told that Radio 3 is a minority channel. Some minority, some channel! An average Radio 3 concert reaches an audience of 75,000; an average Promenade Concert 100,000; an average Radio 3 play 500,000. Those numbers would fill a few concert halls and theatres.

In 1946 Sir William Haley described the Third Programme as: "For the serious attentive audience, including the most intelligent, receptive people in all classes who want an adult and sensitive approach to a wide range of subjects and to hear ideas discussed."

Not so different from John Drummond, the present Controller of Radio 3.

Of course he gets criticised; we all get criticised. Every variety of taste and age are represented each night in our audiences. We cannot please all of the people all of the time. On 18 October 1939 Vaughan Williams sent us a letter saying: "It appears to me that one of the things we are fighting for is a free, as opposed to regimented culture. In that case we must prove we have a culture worth fighting for. It is apparently the opinion of your programme makers that the English people when their hearts and minds are strung to great endeavour only want to listen to the loathsome sounds of a so-called cinema organ. When so many people are looking for encouragement from music, among them those who have probably never attended to music before, the discriminating listeners are tuning in to Germany for their spiritual sustenance. While the undiscriminating are perforce falling back on the unspeakable Mr Sandy McPherson."

Television today commands the largest audience in history. Shakespeare would have been staggered to know that when we performed *The Merchant of Venice* in 1972, it was seen by a larger audience than the entire population of the United Kingdom when he wrote it. If our National Theatre's three auditoria played to 90 per cent capacity for a year, they might get an audience of about 770,000 people. We would regard that as a pretty poor figure for a play. BBC's *Screen 2* on Sunday nights regularly plays to three or four million. When *The Ring* was shown on BBC-2 it drew and kept an audience of a million a week. Covent Garden, if absolutely full for a year, would show opera to 800,000 people; almost exactly the audience that *Turandot* received in one night on BBC-2.

And on a somewhat different level, more people listen to *The Archers* each week than have seen *The Mousetrap* in all the 36 years of its run.

World Service

And now I would like to remind you of the BBC's World Service. It is one of our greatest national assets, with huge audiences. They broadcast about fifty concerts and many more plays every year. When they co-operate with Radio 4, as they did on *The Seagull* and *Pygmalion*, their audience ran into millions. That is a great boost for Britain. It may be one of the reasons, and this you will be surprised to hear, why there are twice as many people in China learning English from the BBC as can speak it in the United Kingdom.

And what about young people and culture?

Young people right across society have first learned to appreciate music, drama and the arts, through the programmes of the BBC. I believe we have introduced a complete generation to a world of culture which was in previous centuries mainly the prerogative of the leisured and middle classes.

The Boulez Concert last year with a young composer called George Benjamin could not have appeared anywhere else except through the BBC, largely because

the BBC was able to provide the rehearsal time to make it possible. The Young Musician Of The Year Concert brought 648 applicants and over 800 recitals in sixteen centres around the country, culminating in the final where the four finalists played with the BBC Philharmonic Orchestra. There are two interesting things about this contest: one the very large and rapidly increasing number of applicants each year; two the fact that the standard each year grows higher and higher. The four finalists this year would have won easily in previous years. I am bold enough to believe the BBC is contributing very highly to those standards and to the fact that we now have more top-class young musicians than any other country in Europe.

Through our general programmes that touch upon art and science the BBC informs a lay audience of whole areas which they would never before have come across, a form of education and entertainment by stealth. Mick Rhodes describing the *Horizon* programme which, incidentally, gets an audience of four to five million, said: "The audience is not scientifically literate and includes some very young viewers. We even had a telephone call from a 5-year old with an intelligent question about cancer oncogenes."

We must always remember that broadcasting is entertainment as well as education and information. We will lose our listeners if we disregard our triple function. We are proud to be a source of companionship, recreation, fun, and even of escape, to millions of people. The whole size and range of BBC output makes it possible for us to experiment with the new, to have failures in a way that is very difficult for more commercial operations, in their studios, concert halls or galleries.

In the BBC culture does not only have its high ground of Ibsen and Beethoven. Most of our programmes are made for the majority of people who will never reach those pinnacles. As a group they are the people who have paid most towards the services. We seek through television and radio to help to demystify culture.

The new twice-a-week youth programme on BBC-2 will include an element of bringing the arts to young people and expanding the concept of culture. John Drummond, for Radio 3, is keen to make it a channel that young serious music lovers will tune in to. He told me that while talking to promenaders last year he realised that they rarely listened to Radio 3 because its tone was too old-fashioned.

We must not be narrow-minded about the concept of culture. It includes all that touches the human imagination. The canvas is huge and can encompass many subjects. For instance, a very serious intellectual programme, *The Philosophers*, averaged audiences of 700,000 a week for ten weeks. If a dozen dons taught Philosophy at Oxford and Cambridge Universities for forty years I doubt whether they would reach 250,000 people or anything like them. As with many such series we have produced a book to go with it. That helps to spread both the word and the cost. We have sold already over 27,000, at £14.95, a huge figure for a book like that.

It is sometimes alleged that broadcasting is the thief of time spent on reading. What rubbish. Broadcasting has been a huge fillip to publishing. The early serials of Dickens on the BBC had an immediate effect on his sale but the really dramatic event was the BBC dramatisation of *The Forsyte Saga* which changed the social habits of the whole nation for six months. Before the series Galsworthy sold about three or four thousand copies a year. Afterwards he sold, you will hardly believe this, 90,000 copies in hardback and over a quarter of a million paperbacks. Fiction like *Poldark*, general interest like David Attenborough's *Life On Earth*, Arnold Bennett, Olivia Manning, Trollope, their sales have all been given new life by the television versions of their books.

The great tragedies, the great comedies, music, contemporary and classical, do not just entertain, they explore and illuminate the human condition. This may sound Reithian, a rather unfashionable concept nowadays, but just as in politics and current affairs we have enormous power and responsibility, so we have in this area also.

Now what of the future? There are vast audiences out there to be tapped. I will never forget those hundreds of young people standing motionless in the Royal Albert Hall listening to Mahler's Fifth Symphony conducted by Leonard Bernstein. He told us afterwards that it was the most wonderful audience to whom he had ever played and asked if he would come back to do so again this year, and he is.

We are looking at ways of broadening and extending arts coverage. As well as the regulars like *Omnibus* – now in its 21st year – and the award winning *Arena*, there will be twenty or so chamber concerts over the next year, a series about monetary and aesthetic values in art, and five films on popular music in Africa. To give added impact BBC-2 will also increase the occasions where a theme runs through a week's programmes – the week of British Art for example, marking the opening of the Liverpool Tate and including films about living British sculptors and artists, mainly Scottish actually.

The BBC, as the biggest patron of the arts in the country, must experiment by bringing on the young. We must draw not only on the masters of today but train, by use and experience, the masters of tomorrow. The days when the way ahead for an aspiring musician, composer or actor was to join the court of some rich merchant, or even monarch, are over. Now it is to the BBC that the aspirant has to turn for patronage.

We are sometimes criticised for the amount of money and time we devote to our regional centres. But

in the cultural life of the whole of the United Kingdom, England, Scotland, Wales and Northern Ireland, the BBC has a tremendous opportunity.

Our national orchestras are a great source of pleasure outside London. The Welsh Symphony Orchestra recently celebrated its 60th anniversary. There is only one London orchestra older than that. They are currently on a trip to Russia, and will be the first British orchestra to visit Siberia.

But our non-London departments supply much more than music. Scotland and Birmingham play a substantial part in our dramatic output – *Tutti Frutti, The Boys From The Black Stuff, Sophia and Constance, Anna of the Five Towns*, and, of course, the recently much praised Lowry ballet *A Simple Man* which came from Manchester.

One of the major social problems at the end of this century and no doubt throughout the next is going to be the absorption of the ethnic minorities into the pattern of our national life. The artistic coverage of ethnic minorities, their plays, their music and their art will not only give them confidence that they are part of our British life but will make the rest of us realise the many ways in which they are contributing to it. The Music and Arts Department in Television are next year producing a series about ethnic dance in Britain. *Network East*, which replaced the *Asian Magazine Programme* and *Gharbar*, is now largely in English, despite some national protest, and has increased its audience tenfold.

The promotion of arts, particularly through regional festivals, is something we can do and do well. Alan Yentob (Controller of BBC-2) is increasing our coverage of festivals and will include some from abroad too.

Did you know that we have had a series of programmes on design classics – varying from the London Underground map to the Coca-Cola bottle – which together with the design competition attracted audiences of nearly two million. It's a long time since *Civilization* but we have in recent years had series on Modern Architecture, Photography and Modern Art (*The Shock Of The New* held on to a weekly audience of over a million).

Sir Mortimer Wheeler touched a rich vein of interest, intellectual and geographical, when he stimulated millions with his lectures on archaeology. Patrick Moore did much the same for astronomy.

This year the BBC's arts coverage will increase substantially with the new late night arts programme for BBC-2 six nights a week and a weekly pull-together earlier one evening. Four million pounds has been allocated to fund it out of savings we have achieved elsewhere in the organisation.

We have also made our contribution to education in a more formal sense. Our schools programmes are much used and valued and it was the BBC who made the historic partnership with the Open University. It would never have got off the ground without the BBC's production and transmission input to make it work.

In a recent speech in the House of Lords, Lord Donoughue described the BBC, however flawed and however irritating, as a national asset. Foreigners envy it and think we are mad to contemplate damaging it. He continued that there are now few areas in human life in which Britain exhibits excellence and leads the world; snooker is one but in broadcasting also we are pre-eminent.

The BBC is a national institution and, like many national institutions, we might not design it this way if we were starting today, but it is enormously successful. There is no evidence that our listeners and viewers resent what they are getting or feel they are paying too much for it. Of course, like all institutions, we have to change and adapt ourselves constantly to the needs and thoughts of our audience. But it is not sufficient just to satisfy the listeners and viewers with what is comfortable. Our business is the making of challening, imaginative and enquiring programmes – and, if I may say so, broadcasting them.

Bill Nicholson, who produced *Everyman* and the award winning drama *Shadowlands* has said:

"Everyone who works for the BBC knows that they are paid by the public and work for the public. They know that the BBC does not exist to make money, but to spend it. This structural relationship between staff and general public has a thousand effects on the process of the work itself. We do not feel justified in pursuing entirely private obsessions. Nor do we feel compelled to maximise every audience for every programme.

"We who work for the BBC do not like to think of it as an instrument of state culture; but so it is. Defensive of our independence, yet proud to be servants of the public; freed from commercial pressures, yet eager for popularity; bureaucratic and anarchic; monolithic, and as tribally fragmented as the Lebanon; suddenly, revolutionary and suddenly chicken-hearted; it's a very curious thing indeed, but it works."

Broadcasting Standards Council

I would like now to refer to the establishment of the Broadcasting Standards Council (BSC). The BBC has never opposed such a Council because we believe it will uphold the standards to which we are already publicly committed. And particularly we welcome the promise of fresh research and the hard look at the video market which regularly sells material which would never appear either on the BBC or ITV screens. We believe the main problem will be satellite television which is already beaming pornography into the UK from the European continent. I doubt the BSC can do much about that. But we are not happy about the previewing of foreign imported programmes. All our imported foreign material is viewed and if necessary then re-

edited here with special concern for sex and violence before being transmitted. What is the logical difference between asking to preview a BBC edited bought-in foreign programme and a BBC edited programme made in house or by an independent producer?

I urge both the Government and Sir William Rees-Mogg,* Chairman of the BSC, to think very seriously about this breach in the wall of editorial independence and by how much and for what reasons that breach might be widened by their successors.

There is a theory that the BBC should continue, on a much reduced licence fee, as a sort of cultural ghetto, to satisfy the intellectuals and the music lovers. That is what has happened to the Public Broadcasting System in the United States, in Australia, and in Canada. And what is the answer in viewing terms? In Australia ABC takes 10 per cent, in Canada CBC at the most 17 per cent, and in the United States 5 per cent.

There is no reason to suppose that it would be any different for the BBC. We would be dismantling one of the world's greatest cultural forces and most admired programme-making companies.

In those circumstances, what of those musicians and their music? All those actors and the plays in which they perform? Who else will introduce new opera to many thousands of people? Who else is going to take risks with music, with drama, with programmes about the philosophers? We need a broad base to serve minorities.

I am not saying that the independent companies, either now or in the future, will not be able to cover the arts in the way that we do, but I am wondering whether they will. Just recently Brenda Maddox said in *The Sunday Telegraph* that ITV would have to go downmarket if it was to survive. The IBA, for all its powers of regulation, would not be able to stop Independent Television giving the public what it wants. The competition for revenue and audiences is becoming too intense. And she adds that the new satellite and the other commercial channels following are going to make that competition even more intense. She concluded that the IBA knew that its pseudo-Reithian days are over. They are not over for the BBC and they are not pseudo-Reithian either.

Whatever may have happened in the past, whatever may happen to the independent channels in the future, of one thing I am certain. If the BBC is to justify taking a licence fee from the population at large, it must be the purveyor of quality programmes in every area. The BBC must entertain, and entertain superbly, all varieties of audience as well as to inform and educate them. Just as our talented staff attract large audiences, the large audiences attract the most talented staff.

For many years the underlying conception of the BBC has been of a broadly-based programme pyramid, slowly aspiring upwards. The audience is given an increasing opportunity to discriminate in favour of things that are more worthwhile while still enjoying our splendid entertainment. Minority public service broadcasting is, of course, very narrowly based. I suppose the archaeological contrast to our pyramid would be Cleopatra's Needle.

I would rather be a pyramid. It is more resistant to hostile winds and less likely to end up on the embankment.

In 1924 Sir John Reith, the founder of the BBC, defined the BBC's policy in deceptively simple but telling words as:

"To bring the best of everything to the greatest number of homes."

That is our policy and it will continue to be our policy. It is, I think, what our listeners and viewers want us to do and even if we sometimes falter or stumble we shall continue to strive to achieve it.

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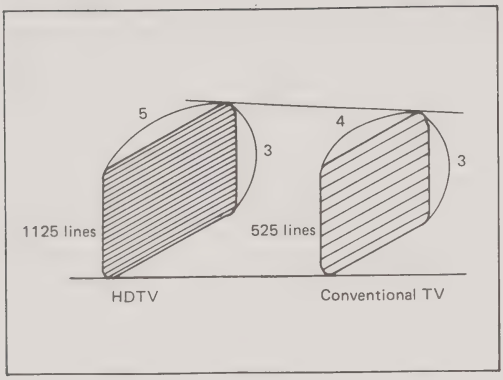
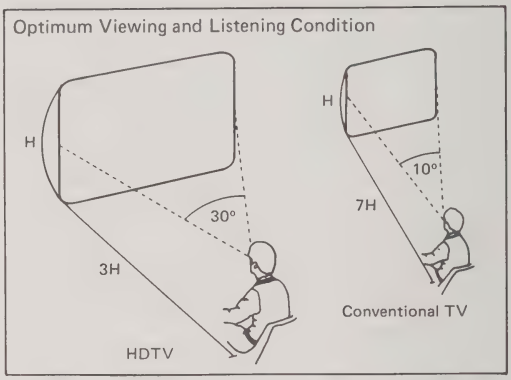
* *Sir William Rees-Mogg was created a Life Peer in the Queen's 1988 Birthday Honours.*

High-Definition Television

An Overview of the Results of a North American Survey





This report prepared by Dr Stephen Lupker and Dr Natalie Allen of the University of Western Ontario and Dr Paul Hearty of the Communications Research Centre, Department of Communications, Ottawa, presents an overview of the results of a survey conducted during the North American High-Definition Television Demonstrations. Intended only to summarise the major thrusts of the results, the report has been prepared to ensure the earliest release possible of the survey results.

The demonstration and survey project was intended neither to test nor to endorse any particular advanced television system. Rather, it was intended to demonstrate, and to gather reaction to, the concept of advanced television. Use of a specific advanced system, of course, constrains the applicability of the survey results. Similarly, use of near studio-quality conventional TV for comparison presupposes future development in broadcast systems.

The survey described here is the first major survey of public reactions to advanced television systems. Although the results answer definitively some of the questions about advanced television, they inevitably pose other, more specific questions. It remains for further research to pursue fully and verify the results of the survey.

In October 1987, almost 7000 interested observers from the general public and from special interest groups in several cities in North America received their first opportunity to view, and to comment on, advanced television. Although there are various versions of advanced television under development, only one was sufficiently developed to be used in the demonstrations and survey. In consequence, the Japanese MUSE-E High-Definition Television (HDTV) system, provided by the Japanese Broadcasting Corporation (NHK) and the Broadcasting Technology Association of Japan (BTA), was used.

The objectives of the demonstrations were:

(1) to provide public demonstrations of advanced television technology in order to raise public awareness and stimulate discussion; and

(2) to collect survey data concerning how individuals respond to various features and aspects of advanced television as exemplified by the HDTV system.

The survey was designed to allow examination of three specific issues:

(1) to what extent did viewers perceive and appreciate the differences between HDTV and conventional TV? In the survey, viewers were shown reception-quality HDTV and nearly studio-quality NTSC (the standard for the form of TV currently in use in North America), encouraging a conservative comparison of HDTV as it could be received in the home with NTSC of a quality better than that currently typical of home reception;

(2) which features of the two systems accounted for the differences perceived; and

(3) what are the implications of the differences perceived for future consumer behaviour.

Viewing Sites

Survey data were collected from two types of sites. These sites were set up in five locations across North America: Ottawa (and region), Toronto, Montreal, Seattle (Washington), and Danbury (Connecticut). In the first type of site, the goal was mainly to demonstrate HDTV to the public although, during the demonstration, survey results were obtained from almost 4000 respondents. These sites were in shopping centres and used both HDTV and high quality NTSC to present the same programmes simultaneously. Typically, viewers could not see both types of TV set at the same time. This situation in some senses resembles that faced by individuals examining different brands of televisions in a retail outlet. That is, these individuals did not have a chance to become engrossed in the ongoing programme and, thus, their opinions may reflect more the "first-glance" response to TV quality. This group of viewers is referred to as the SC (i.e., Shopping Centre) group.

The second type of site was set up to resemble living-room viewing and to achieve some of the control of viewing conditions typically achieved in TV standards testing. Here, individuals sat in front of the two types of TVs at various distances and angles. The expectation was that the viewers would become involved in the programmes and that their reactions would be closer to those when actually viewing a TV at home or, perhaps, at a friend's home prior to a purchase decision. For this group, the two TVs were placed side-by-side at the front of the room and were viewed in an alternating fashion. In the Danbury (Connecticut) site, additional tests were conducted using simultaneous display of material on the two systems. This group of respondents is referred to as the LR (Living Room) group.

In the LR, three programmes were shown: *Oniricon*, a production by RAI of Italy; a synopsis of *Chasing Rainbows*, a production by CBC and Northernlight and Pictures of Canada; and *Around the World in HDTV*, a production of NHK of Japan. For each of the first two programmes, the first and third quarters of the programme were shown on one TV, while the second and fourth were shown on the other. The third programme *Around the World in HDTV*, was shown only on HDTV. In the SC, viewers also saw a short section of the movie *Top Gun* (shot in 35 mm film and converted into HDTV) and some short rock videos prepared directly in HDTV format by Rebo of New York.

Questionnaires

There were two forms of the questionnaire. The first, shorter form was administered to the SC group. The 20 questions in the SC questionnaire were a subset of the 55 questions making up the LR questionnaire. The SC questions were aimed at gaining two types of information, the demographic characteristics of the respondents and their evaluations of HDTV and NTSC. The demographic measures included both the standard items (e.g., sex, age, income, occupation) as well as items intended to provide some measure of the extent to which the respondent tended to purchase technologically advanced equipment. The evaluation measures were aimed at assessing:

(a) the extent to which viewers saw a difference between systems;

(b) the extent to which viewers preferred one system over the other;

(c) the viewers' evaluations of likely pricing; and

(d) the viewers' projected purchasing behaviour at various prices.

The LR group completed a longer, 55 item questionnaire in four stages. The first section, involving only demographic questions, was completed before viewing. The second section, involving questions about quality, cost, and purchase interest, was completed after viewing *Oniricon* in the alternating display fashion mentioned above. The third section, involving questions about purchase interest for TV equipment and services under various service-availability scenarios, was completed after viewing *Chasing Rainbows*. For most groups, the final section of the questionnaire, which involved further questions about quality and purchase interest, was completed after watching *Around the World in HDTV* on HDTV only. Exceptions were the Danbury (Connecticut) group who watched *Around the World in HDTV* using a variety of monitor set-ups and presentation/judgement formats and half of the Ottawa viewers who watched *Around the World in HDTV* on a 50-inch rear-projection HDTV display.

Equipment

High quality TV displays were used in all settings. The NTSC sets were 25-inch models, while the HDTV sets were either 28-inch or 30-inch models (with the exception of the 50-inch rear-projection HDTV used for a special demonstration in Ottawa). Pictures in

NTSC were taken from a 1-inch C-type VTR via a high quality cable modulator and were of *much better quality* than typically found in home reception. The HDTV picture in Ottawa, Montreal, and Toronto was a direct pick-up via satellite from Ottawa using standards of the DBS service. In Seattle, images involved relay by a second satellite. In all cases, a MUSE-E encoder and a MUSE-E decoder were used to send and receive the HDTV image and image quality was consistent with home reception from satellite. In Danbury, the HDTV image was taken from a video tape prepared by recording materials received in Ottawa via the satellite link (with MUSE-E encoding and decoding), resulting in lower image quality than that typical of the other cities which received the direct satellite signal.

Layout of Sites

In the SC sites, the two televisions were set up side-by-side facing away from each other at an angle such that they could not conveniently be seen simultaneously. Further, barriers were also set up to maintain minimum viewing distances of 3H (the height of the picture area on the screen), for HDTV and 4H for NTSC. (These are the minimum viewing distances recommended for HDTV by the NHK and for the NTSC by the CCIR (International Radio Consultative Committee).) Lighting levels around the sets were somewhat high and reports of problems with on-screen reflections were common. The backgrounds were neutral and non-reflectant and an attempt was made to keep them free of all sources of distraction. All brand names on the TV sets and other equipment were hidden from the viewers. Audio information came directly from the HDTV signal and, thus, had to be synchronised with the NTSC picture. Sound intensities were kept at moderate levels.

In the LR sites, the two television sets were positioned side-by-side at the front of the room. Seats were positioned in rows at distances of 3H, 5H, 7H and 9H, a range providing both ideal and non-ideal viewing distances for both systems. Viewers were instructed to take the seats which were closer to and/or directly in front of the two sets. Of the 28 possible seating positions, 20 had viewing angles of 30 degrees or less, a specification following that suggested by the CCIR for assessments of conventional TV. Lighting and background were carefully controlled. Audio signals generally were drawn from the source generating the picture at any point in time. Again, equipment brand names were hidden from viewers.

Respondents were selected in a variety of ways. The 4000 SC participants were simply asked to participate as they walked by the displays. The 2800 LR participants were recruited through radio and newspaper advertisements, through invitation, and through random selection (e.g., from the shopping centre population, from area telephone directories, etc.). In Danbury, only randomly selected viewers were used in LR tests. It has not yet been determined how well the samples represent the overall populations of the two countries involved.

SUMMARY OF RESULTS

Preliminary analysis of the results showed good consistency across sites in Ottawa, Montreal, Toronto, and Seattle. These sites form the basis of the reports in this section. The results from the Danbury site differed considerably from those in other cities.

The demographic profiles of the LR and SC sites (excluding Danbury) were somewhat different. In the LR sites, the typical viewer:

(a) is male;
(b) is approximately 41 years old;
(c) has a university degree;
(d) has a yearly household income of approximately $53,000 CAN ($40,000 US);
(e) has approximately 3.5 video devices (generally, including two televisions and a VCR);
(f) has almost 5 non-video devices (generally, including a stereo, a microwave and a "walkman"-like device);
(g) reports watching approximately 6 hours of television a week; and
(h) is as likely as not to work in a television-related industry (broadly defined).

In the SC sites, the typical viewer:

(a) is male;
(b) is approximately 37 years old;
(c) has a high school degree;
(d) has a yearly household income of approximately $48,000 CAN;
(e) has approximately 4 video devices;
(f) has approximately 5 non-video devices;
(g) reports watching approximately 8 hours of television a week; and
(h) does not work in a television-related industry (broadly defined).

Nonetheless, in both types of sites, participants were drawn from a fairly broad cross-section of the population. Thus, it is unlikely that the results were affected by any specific sampling bias.

Is There a Preference for HDTV?

The answer to this question is a definite yes. In responses to questions asking for direct HDTV-NTSC comparisons, viewers:

(a) rated the differences between the two types of sets as between "considerable" and "great";

"We needed systems expertise..."

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(b) indicated that the HDTV picture quality, in comparison to the NTSC picture quality, was between "slightly better" and "better";

(c) said that they "probably would buy" HDTV if it was in their price range, but were "undecided" about NTSC;

(d) expected the HDTV set to cost approximately $300-$400 (CAN or US) more than a high quality NTSC set;

(e) were more likely to endorse the statement "is better than current TV" for HDTV (70 per cent) than for NTSC (34 per cent); and

(f) indicated a stronger willingness to purchase HDTV than NTSC at both $2000 and $3300 CAN ($1500 and $2500 US).

These results were drawn from questions asked of both LR and SC viewers and held for both sets of viewers. The small difference which did exist between groups indicated slightly more preference for HDTV over NTSC among the LR viewers than among the SC viewers, due mainly to the fact that LR viewers tended to be quite critical of NTSC.

A second set of questions assessing preference for HDTV was asked only of the LR viewers. These questions relate to preference for various attributes of the two systems and projected purchasing behaviour under various introduction scenarios. The same basic pattern was obtained. That is, viewers:

(a) strongly preferred HDTV on the attributes of colour quality, sense of depth, sharpness, brightness, and shape of the screen;

(b) preferred HDTV at least minimally on attributes such as motion quality and appropriateness of size;

(c) expressed more purchase interest in HDTV than in NTSC under both introduction scenarios;

(d) were willing to pay more to receive pay movies in HDTV than in NTSC.

Overall, the results show that viewers were much more positive towards HDTV than NTSC in both types of sites in four of the five cities. In Danbury, the SC participants preferred HDTV, but did so to a lesser extent than those at the other SC sites. At the Danbury LR site, two types of tests yielded different results. When display alternated between the two TV systems (as at the other LR sites), participants expressed little or no preference for the HDTV system. However, when material was displayed simultaneously on both systems, participants expressed a preference for HDTV, but did so to a somewhat lesser extent than did participants in the alternating tests at the other LR sites.

It is not clear why the two types of tests at the Danbury LR site provided such different results. It is possible that, when presented with a reduced quality HDTV source and a high quality NTSC source, participants were unable to distinguish the two systems on the basis of brief, alternating displays. Alternatively, it is possible that additional methodological variations between the two types of tests (e.g., degree of prior exposure to the TV systems, use of different programme material, elimination of possible order-of-display effects, etc.) were responsible for the different results.

The difference between the results obtained in the Danbury SC and LR (alternating) tests and those obtained in the other SC and LR tests may have resulted from small differences in the composition of viewer samples or in methodology. However, it is likely that the difference resulted primarily from a difference in the quality of the HDTV sources used. That is, while the near studio-quality of the NTSC source was maintained consistently across sites, the quality of the HDTV source was detectably lower in Danbury than elsewhere. Thus, in a conservative test in which HDTV is compared with near studio-quality NTSC, HDTV gives up much of its advantage if taken from a lower quality source. The latter observation suggests that quality of reception is a critical issue for HDTV.

Although the present results do show that viewers much prefer HDTV, they also suggest that viewers do not expect to pay substantially more for HDTV (approximately $300-$400 CAN or US). Thus, rates of responding "probably would" or "definitely would" buy HDTV to questions about purchasing at $2000 or $3300 CAN ($1500 or $2500 US) were not extremely high. Specifically, this percentage varied from 34 per cent for unrestricted access to material with the TV costing $2000 CAN ($1500 US), to 22 per cent for unrestricted access to material with the TV costing $3300 CAN ($2500 US), to 10 per cent when viewing was restricted to VCR cassettes and the total price for TV and VCR was $4000 CAN ($3000 US). It should be noted that, lacking clear knowledge of how samples relate to the overall population and of how expressed purchase interest relates to actual purchase behaviour, expressions of purchase interest are better taken as indices of appreciation than of market penetration. However, the results clearly indicate that the cost of equipment needed for HDTV reception will have a large impact on initial market penetration.

The Role of TV Attributes

In a second analysis, an attempt was made to determine the extent to which perceived differences in attributes (e.g., colour, sharpness, etc.) of the two TV systems account for the responses to the preference and purchase interest questions. For discussion purposes, the preference questions are defined to be all questions relating to perceived quality, to estimated cost, and to purchase interest where no price is specified. Purchase interest questions refer to those questions where a price

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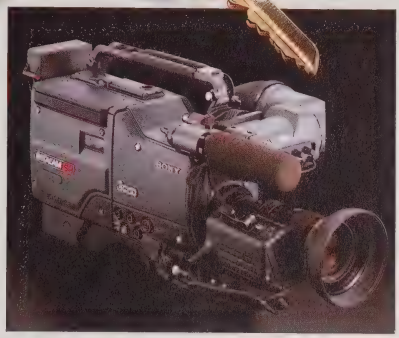

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is specified and the viewer is asked to rate likelihood of future purchase.

In accounting for ratings on preference questions, three attributes seemed to be most important: colour quality, sense of depth, and image sharpness. Of less importance were the attributes of motion quality, size, and shape. Apparently, responses to preference questions are based on the visual attributes on which HDTV has its largest advantage.

The analysis of responses to the purchase-interest questions (questions where a price of $2000 CAN or more ($1500 US or more) was presented) showed a very different pattern. Here, the two most important attributes were appropriateness of size and motion quality, the two attributes on which HDTV was rated least positively. Apparently, although most viewers were pleased with the visual attributes of HDTV, only the viewers who were happy also with the size and motion quality would consider purchasing at these price levels. Specifically, viewers who did not like the nature of the motion on HDTV (due either to the temporal processing in HDTV or to viewing the larger HDTV at an unusually close distance) or viewers who felt the size of the HDTV set was inappropriate (either in image size or in set volume) seemed unwilling to spend this amount of money regardless of how much they liked the visual attributes.

Implications for Consumer Behaviour

As just discussed, rated likelihood of purchase tends to be related most strongly to viewer preference ratings for size and motion quality. Additional analyses were undertaken to determine:

(a) how purchase interest might vary as a function of introduction scenarios; and

(b) if there is any basis on which initial adopters of HDTV could be identified.

Two introduction scenarios were described. In the first, viewers were told that HDTV pictures would only be available on VCR cassettes and that a viewer would have to buy an HDTV set and a VCR (projected total cost of $4000 CAN or $3000 US). In the second scenario, HDTV pictures would be available both on VCR cassettes and on pay movie channels. As such, in addition to purchasing the HDTV set (projected cost of $2000 CAN or $1500 US), the viewer would either need to buy a VCR (projected cost $2000 CAN or $1500 US) or to subscribe to a pay movie channel (projected cost of $25+ per month).

In general, purchase interest ratings were lower for these two scenarios than for questions where no restrictions on reception were suggested. Thus, the availability of signals will be an important issue in initial market penetration for HDTV. Interestingly, however, individuals who already subscribed to a pay movie channel did not mind the restriction in the second scenario. That is, their purchase interest ratings in Scenario 2 were equal to their purchase interest ratings under a "no restriction" scenario. If an advanced TV system were to be introduced with this particular restriction (i.e., material only available from VCR cassettes and pay movie channels), current pay movie subscribers would appear to represent a potential target group.

In an attempt to gain further information about initial adopters, the demographic characteristics of respondents were used to try to predict responses to the purchase interest questions. While the relationships here were not strong, a number of conclusions were suggested:

(1) the strongest predictor of expressed purchase interest for HDTV was ownership of a compact disc player;

(2) several other demographic variables also correlated with expressed purchase interest, specifically:
   (a) the number of video devices owned correlated positively with purchase interest (especially when the number of televisions already owned was factored out); and
   (b) employment in a television-related industry, age, and educational level correlated negatively with purchase interest.

The picture that emerges here is that the first wave of advanced television purchasers may be those who are already oriented toward purchasing new and high quality entertainment technology and services (compact disc player owners, owners of video devices like video games players and VCRs, and pay movie subscribers).

IMPLICATIONS FOR ADVANCED TELEVISION

The results of the survey demonstrate clearly that viewers prefer high definition to conventional television. This preference was expressed in direct and indirect comparisons of HDTV and NTSC in judgements of quality, in estimates of the costs of TV sets, and in expressions of interest in purchasing TV equipment and services under various scenarios of price and availability. Furthermore, this preference was exhibited despite the fact that HDTV was exemplified in distribution-level quality while NTSC was exemplified in virtually studio-level quality.

The results suggest that, subject to factors to be discussed later, there is interest and demand for advanced television. It is clear from the results that the public recognises and appreciates the differences between advanced TV (as exemplified by HDTV) and conventional TV (as exemplified by high quality NTSC).

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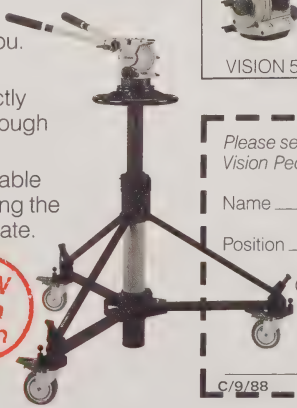

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Recognition of the differences is evident in the strong preferences for the advanced system on such factors as picture quality, picture sharpness, colour quality, depth portrayal and picture shape (aspect ratio). Appreciation of the differences is evident in the superiority of the advanced system on indices such as estimated cost (value) of TV sets and expressed purchase interest for TV equipment and services under various price and introduction scenarios.

Aside from demographic factors, the results of the survey identify three major factors that affect expressed demand. These are: the cost of the TV equipment needed, the availability of signals in the appropriate format and the quality of reception.

Cost of Equipment

The results suggest that large-scale initial adoption of advanced television is unlikely if prices for advanced television equipment are greatly in excess of those for high quality conventional equipment. It is clear from the results that relatively few viewers anticipate that advanced TV equipment will cost a great deal more than high quality conventional equipment and that expressed purchase interest diminishes noticeably as prices increase.

As was stated previously, an advanced TV set was estimated to cost, on average, about $300-$400 (CAN or US) more than a high-quality conventional set. Estimates of increases greater than $900 (CAN or US) were relatively rare (less than 25 per cent of respondents in most sites). Further, *expressed* purchase interest decreased sharply in most sites from about 74 per cent of viewers "if sets are in your price range" to 34 per cent and 22 per cent of viewers if sets were to cost $2000 CAN ($1500 US) and $3300 CAN ($2500 US), respectively. However, these exact figures should be interpreted with caution in the absence of clear knowledge of how well the viewer samples relate to the overall population and of how purchase *interest* relates to purchase *behaviour*.

Availability of Signals

The results of the survey suggest that large-scale initial adoption of advanced TV also is unlikely if the availability of signals in the appropriate format is severely curtailed. It is clear from the results that expressed purchase interest drops as availability becomes increasingly constrained.

As was stated previously, expressed purchase interest at $2000 CAN ($1500 US) decreased from 34 per cent of viewers in most sites with no restrictions on access to 26 per cent and 10 per cent if signals were to be available through pay-TV and tape rental and through tape rental, respectively. Again, the exact figures should not be interpreted uncritically, but the patterns of results is clear.

The results of the study suggest that large-scale adoption of advanced TV also is unlikely if the quality with which the signal is received is reduced. A tentative observation, this reflects the fact that expressed purchase interest for the advanced system was considerably reduced when a lower quality HDTV source was used.

Analysis and Conclusions

It is evident from the foregoing discussion that, although there is considerable demand for advanced television, success in introducing an advanced TV system will be highly dependent on factors such as cost of equipment, availability of programme material and quality of reception. At first glance, the importance of these factors might appear to support the introduction of a system that offers improvements over conventional television, but does so in a fashion that sharply curtails the increment in cost and permits ready access to signals (e.g., a slightly higher quality system that is compatible with existing systems).

However, closer examination of the results of the survey does not encourage this view. Even on measures such as estimated cost and unpriced purchase interest, viewers' reactions were strongly related to judgments of sharpness, colour quality, and depth portrayal, factors difficult to achieve in a low-cost system.

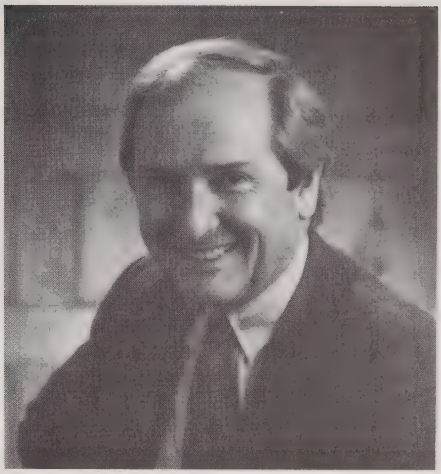
Accordingly, it might appear that an appropriate strategy would be to introduce a somewhat higher-quality, higher-cost system and to accept a somewhat reduced initial adoption. However, again the results are not encouraging. Detailed analysis of viewers' reactions reveals that, when costs are significant (e.g., $2000 CAN or $1500 US), viewers become increasingly demanding, with expressed purchase interest eroded by any factor that promotes dissatisfaction (e.g., motion quality, set size, colour quality, depth portrayal, etc.). Thus, it is possible that the cost of an intermediate-quality system would provoke consumer requirements out of proportion to the capacities of that system.

In conclusion, the results of the survey indicate that there is a need for careful and thorough consideration of options for advanced television. Although there is considerable demand, it will prove difficult to satisfy consumers with regard to both video/audio quality and factors such as price, availability, and transmission quality. It is clear that the centre of gravity of any advanced TV system to be introduced must be very carefully chosen to ensure an appropriate balance between consumer demand and the technical, business and cost factors.

Finally, it should be noted that research on reactions to advanced television is far from complete. There is a need for further research to pursue, verify, and make complete the findings summarised in this report. Among the issues in need of study are the effects of programme material, screen size, and viewing distance on reactions to advanced TV and the effects of test methodology on the results and applicability of tests of advanced television. It is to be expected that, like the current survey, research in the near future will be hampered by lack of equipment and of programme material. However, it is hoped that, with increased availability of both material and equipment, research can be conducted with greater convenience.

"Open Skies" in Canada

by **André Bureau**
Chairman, Canadian
Radio-Television and
Telecommunications Commission



Canada needs an update of its existing Broadcasting Act to ensure its adaptability to the new environment, but nonetheless the system as it stands works. This was the view expressed by Mr Bureau addressing a *Financial Post* Conference in Toronto.

"It is surely a sign of the times", he said, "that the future of broadcasting is a subject of discussion in a forum organised for financial interests".

He expressed concern, however, at what he sees as the Government's role with respect to the power of policy direction and of review.

Such a move, he feels, "would damage the Commission's status as an independent agency."

It is encouraging to see the growing interest in reporting news about the electronic media. Indeed, news about radio, television and cable increasingly occupies the attention of the business writers of our newspapers today. And rightly so, especially when we consider the growing role played both directly and indirectly in the economy of our country by the electronic media, as well as the need for informed public participation in the constant and rapid expansion of our system.

The term "open skies" came to be used as a colloquial expression when satellites began to be used to distribute broadcasting services. But, the term conveys ideas that go beyond broadcasting. "Open skies" carries with it the more general notion of "freedom of access to information", "freedom of the press", and indeed, is also the antithesis of the notion of censorship.

If we mean by "open skies" that Canadians should be allowed to have access to all Canadian and foreign services, then, the Commission agrees in principle with this idea. In fact, I suggest our system is more open than any other in Europe, Australia or even the US itself!

First, there is no limitation for the individual reception of any broadcasting service. Second, limitations on an open skies policy in Canada result from the parameters set in the Broadcasting Act or from practical concerns flowing from the objectives of the Act. In fact, we have already accepted the open skies concept for Canadian radio and television services in our distant signal policy.

For foreign services, the 3 + 1 package of US signals was accepted in 1971, while the French-language service La Sette, coming from France, was introduced in 1982. Within the past three years, we have introduced some 23 new US services, to be carried with Canadian discretionary services. Recently, we have authorised the distribution, together with the Canadian pay-television services, of five additional US services. We have also accepted the introduction of an intercontinental service in the form of the newly licensed TV-5.

As I mentioned, the only limitations left on foreign services are those that are imposed by law or that result from practical considerations. For example, we do not accept religious services because of the specific wording of the Broadcasting Act, and we do not accept the movie services from the United States because we believe we should first give a chance to our Canadian services to establish themselves. We want to occupy the field first, and then, once we have consolidated our position, we will be prepared to accept the distribution on cable of additional competitive foreign services.

So, in an orderly, gradual and timely fashion, we have learned to live with the open skies environment and have managed to benefit from it.

Rapid Development

To answer the question: "Does our reach exceed our grasp?" I propose to look first at our past experience in handling the challenges imposed by rapid development in the broadcasting field and then to assess what is required to deal with new developments.

Our experience over the years demonstrates that despite the arguments raised by vested interests or by those unsure of our capabilities, Canadians have made tremendous improvements to their broadcasting system.

Who would have thought some thirty years ago, that we could have severed the links that bound our radio stations to US networks, and go on to develop a distinctive national radio system?

Who would have thought in 1975 that Canadian FM stations, which at that time operated in the shadow of AM radio, would be a few short years, and within the framework of the FM policy, a policy that is unique in the world and based on diversity of musical format and thematic spoken word, become strong, attractive, profitable, and number one in their respective markets?

Who would have thought a few years ago, that Canadian markets would support 18 independent conventional TV services in addition to the existing CBC/Radio-Canada, CTV, TVA, and educational services, or that Canada would be the first country to offer a multilingual television service in 16 different languages?

Who would have thought that French Canada could maintain a prodigious volume of production over the years with 12 to 15 téléromans each week, in prime time, often representing 90 per cent of the most popular shows on television and beating out competition from the most popular dubbed programmes like *Dallas*, *Dynasty* and others?

In spite of the "nay sayers" a service like ASN offering a mix of conventional and educational programming from satellites is successfully serving the Atlantic area.

Only a few years ago, who would have thought that the CBC, under severe budget constraints, could afford to drop US popular programmes and replace them with high quality, competitive, attractive Canadian fare, thus increasing their prime time Canadian content within a few years from 70 to 90 per cent, while maintaining their share of audience?

And look at how the replacement for the CFDC, Telefilm Canada, has – despite the comments of many doubtful observers – succeeded in bringing together independent producers, conventional broadcasters, independent investors and foreign interests, and over three years, assisted in the release of hundreds upon hundreds of hours of international quality TV programmes.

And we have seen in the early years of satellite distribution, when satellite users were laughed at as dreamers or awful spendthrifts, how BCTV, a private broadcaster, undertook to serve, by Anik B, hundreds of small communities in British Columbia that were otherwise unreachable, thus leading the way for the further distribution of television and radio signals to hundreds of thousands of formerly unreachable Canadians across our vast country.

Who would have thought that the extension of radio and television services to Canadians, wherever they live (a national objective that could be considered part of our public service mandate), would be undertaken by private entrepreneurs across the country without government subsidy and become profitable, or that Canadian satellite services would be the first in the world to be securely and permanently encoded?

Who would have thought, only four years ago, that Canadians, in remote and underserved areas, would prefer to watch Canadian signals for a higher price than they would pay for US satellite offerings, thus eliminating, in most cases, the illegal reception and distribution of foreign services?

Who would have thought that our vast country and widely dispersed population could be linked by cable – to the level of more than 78 per cent of our households – thus becoming, after Belgium, the most cabled country in the world?

Who would have thought that Newfoundland, with its difficult geography, would, within two years, move from 40 per cent of "households passed by cable" to 96 per cent?

And look at how tiny communities like Come-by-Chance or Nameless Cove, Newfoundland; Bath or Tupperville, Ontario; Avonlea, Saskatchewan; or Delburne, Alberta – some with as few as 50 households – have been cabled thanks to a regional approach, Canadian technological advancement, the will and vision of Canadian entrepreneurs and the faith of Canadian private investors. This is another accomplishment that is unique in the world, and one which provoked many raised eyebrows when licensed a few years ago.

Well, we've done it! Broadcasters have done it and regulators have allowed and indeed encouraged it to happen. The public benefits from a balanced open system and our producers, artists, artisans, technicians and advertising industry all benefit from it.

We have a system that works. Despite pessimistic comments and predictions, we have built a system that is a model for the world. We have, in an aggressive and timely fashion, opted for the development of a system that is being constantly improved. This benefits

Canadian entrepreneurs, surely, but most of all, it benefits all Canadians.

The Future

Now, what about the future?

Is it possible to continue regulating open skies? Of course! The challenges we face today are not any more difficult than those we have met successfully in the past. How could we suddenly lose our ability to face these challenges? Regulation of open skies, or regulation in general terms, is, despite what some might think, a very orderly, progressive, and evolutionary process. It is based on public consultation, and public hearings – a process that ensures the relevance of the regulations and the timely assessment of the issues. And, as long as this continues to be the case, I see no reason to tremble. But, we will need more than a sound regulatory process.

What will be required from the broadcasters, be they radio or television or cable people, existing licensees or future applicants, is even more vision and entrepreneurship. We have imposed no limit on these qualities. We have established new guidelines concerning cross-ownership and have allowed and encouraged existing licensees to extend or diversify their services. For example, in the licensing of speciality services, or independent television stations, and facilitating networking and syndication operations across the country, many existing licensees have been involved. Existing broadcasters who want to do more and those who want to associate with them or to join the system as new players are welcome. But they must be prepared to evolve at a demanding pace and change the orientation of their business wherever necessary.

Broadcasters will also need a more open relationship with the regulator responsible for supervising the system. That open relationship should provide the regulator with more relevant information relating to such things as current financial results, and this will ensure a better understanding of what is happening in the market.

The complexity of the issues and their potential impact on the system will also require more research on the part of the broadcasters and that means, for example, a bigger research budget for the national industry associations.

The new services broadcasters propose to offer will have to be of higher quality from the technical as well from the programming point of view, because of an ever more sophisticated and discerning public. For example, TV broadcasters have reached their maximum audience with their US programming. If they want to further increase their audience within their markets, they will now have to increase the quality and attractiveness of their Canadian programmes.

There is also a need for the programmes that they produce to reach more Canadians to help offset costs. Those programmes that are not closely related to the needs of a specific community could also have a life all across the country and even outside of Canada. Cable television will have to invest in order to maintain the quality and the expanded choice of its offerings. Radio has to improve the quality of its sound and the immediate relevance of its "personal" service. To accomplish these goals will require the same dedication, the same ingenuity, and the same creativity that radio, television and cable have displayed in the past, and more.

Now what will be required of the regulator? Definitely, more emphasis on market inputs and more applied research.

Secondly, with the help of such information, we will constantly have to assess market conditions, needs and reactions, and the relevance and impact of our regulations, policies, and licensing decisions.

Third, Commissioners and staff will need to become even more expert in approach because we will deal with increasingly complex situations.

Fourth, we will have to become even more efficient to cope with the pace of change. It is not only a question of organisational structure; it is also a question of frame of mind, which is very important if we want to achieve our goals.

I now come to the question of whether we need a new Broadcasting Act. We surely need an update of the existing Act to ensure its adaptability to the new environment. But, having said that, we should keep in mind three things. First, the system works; second, technology is only a tool to be used to achieve our objectives and should not drive the system; third, the regulatory process should encourage the co-ordination of the development of broadcasting and telecommunications. In other words, it should recognise the increasing convergence of broadcasting and telecommunications.

As for the role of the government with respect to the power of direction and the power of review, I stated recently in a presentation to the Law Society of Upper Canada that the Commission is strongly concerned that to allow the government both the power of policy direction and the power of review would damage the Commission's status as an independent agency.

The co-existence of the power of direction and the power of review, either in broadcasting or telecommunications, could create the perception that the industry now has to cope with a three-step process: one, the urging of the Governor in Council to issue a policy direction addressing the application to be filed with the Commission; two, the Commission's process and decision; and three, further recourse to the Governor in Council to review the Commission's decision. The Commission believes such a system can only increase uncertainty about the finality of its decisions, and open the system to potential abuses to

the detriment of many. This would certainly not be in the best interests of the industry as a whole and could, in fact, draw us back to the infamous years that preceded the creation of an arm's length regulatory agency.

What we have created under the present legislation and regulatory regime is an integrated system that includes production and distribution, a system that works, a system that is not exposed like the ones in other countries to a sudden invasion of foreign services. On the contrary, we have learned successfully to adapt and benefit from the experience of others and to find, through ingenuity, the appropriate rules that enabled us to benefit from the introduction of foreign services, from the opening of the skies.

So broadcasters, existing and future, regulators whoever they may be, and the government, each will have a critical and demanding role to play. The past has taught us that we can cope with the future challenges. "Open skies" require an open mind and vigilance. "Open skies" does not mean the sky will fall on our heads.

We have clearly established our ability to create an excellent system. The public in general supports our evolving system, through loyal and, in fact, increasing viewing, and listening, and through growing penetration of cable.

Furthermore, over the years, a more sophisticated and affluent portion of that public has financially supported our major communications undertakings. Indeed, despite the October decline, electronic communications ventures have recuperated more quickly than the TSE 300.

We can have every confidence that our strong and dynamic system will serve us admirably in the future.

BBC LICENCE FEE SHOULD STAY

A new report on the future of British broadcasting was unveiled by an all-party committee of MPs in July.

The Conservative-controlled Commons Home Affairs Committee document, published after an intensive six-month inquiry, makes the following wide-ranging proposals:

- BBC and Channel Four should remain bastions of high-quality public service broadcasting, and arrangements for the BBC's funding and regulation should not be altered.
- A new Commercial Television Authority should be established to regulate all commercial, satellite and cable broadcasting.
- ITV franchises should be awarded by a competitive tendering process with built-in incentives for quality.
- A separate franchise should be considered for a midnight to 6.00 am television service on ITV.
- A fifth "terrestial" channel, financed by advertising and based on a network of local stations, should be established as soon as possible.
- BBC2 and Channel Four should not be transmitted by satellite.
- "Responsible" sponsorship for BBC arts and sports programmes should be allowed.
- Non-payment of licence fees should become a civil rather than criminal offence.
- Ownership of the new broadcasting services should be restricted.

The MPs said the BBC should remain the cornerstone of British broadcasting, by which all other services could be judged. However, they do not accept that more television services "automatically means worse".

Mr John Wheeler, the committee's Conservative chairman, said a principal concern of his colleagues was that television should be "about making programmes for viewers and not simply to deliver audiences to advertisers".

Mr Douglas Hurd, the Home Secretary, who is committed to introducing a new Broadcasting Bill during this Parliament, welcomed the report as "an interesting and challenging contribution" to the debate on broadcasting. He said it provided much food for thought.

The report said British broadcasting was widely acknowledged to be among the best, if not the best, in the world. It would be folly to discard the factors which had made it so.

The BBC, with its guaranteed income from licence fees, should provide a reference point against which all television channels could be judged, the MPs said.

The MPs accepted that the Government could not control satellite television broadcasts from outside Britain, but urged it to draw up bilateral agreements with other countries and strive for an agreement on the Council of Europe transfrontier broadcasting convention.

CBU General Assembly in Montserrat

Montserrat Chief Minister, Mr John Osborne (third from left), who officially opened the 1988 CBU General Assembly.

"It is said that the role of the broadcasting medium is to inform, educate and entertain, and although in many cases entertainment seems to be the dominant factor, we must never lose sight of the other two. The power that broadcasting generates and wields can have far-reaching social and economic implications, both nationally and regionally, so each programme must conform to certain goals and objectives."

So said the Chief Minister of Montserrat, Mr John Osborne, when he officially opened the 1988 Annual General Assembly of the Caribbean Broadcasting Union (CBU) in Montserrat in June.

Mr Osborne added: "One cannot over-emphasise the fact that the media – press, radio and television – are powerful tools. Consequently we must seek not only to maintain these instruments but to ensure that the quality of their output is of a high standard and one that fosters our development."

With a total population of 12,000, Montserrat has two weekly newspapers, three radio stations and two television stations, but as Mr Osborne pointed out, US television programmes account for 98 per cent of the programme output. "I take this opportunity", he said, "to encourage our TV companies to do their utmost to include and inject into their programming more local and regional material and to monitor more closely the types of programmes that are relayed from the US, bearing in mind that our audience are in fact assimilating and adopting the culture, attitudes and life-styles of the US society, and this can have far-reaching effects."

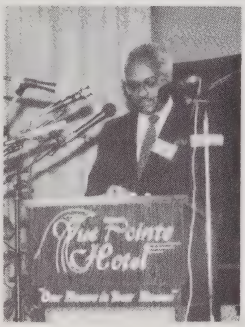
The meeting was jointly hosted by the Antilles Radio Corporation and the Antilles Television Corporation, and in an address read on his behalf by his Programme Manager, Rose Willock (because of illness he was unable to attend), the General Manager of the

Antilles Radio Corporation, Mr Kristian Knaack, also pointed to the massive infusion of US television via both satellite and cable.

"The foreign content on cable systems exceeds the Caribbean content by 8000 per cent."

Said Mr Knaack: "There is an enormous deficit in the production of local and regional programmes between us." But he added: "All these most important problems with long-lasting effects on our societies cannot be solved by one station alone or by each station separately. There is only one chance for every one of us to address and solve these problems, and that is as members of the CBU. Only the Union is in a position to negotiate collectively for all of us, and get favourable conditions for cricket or Olympic Games broadcasting rights. Only the Union is in a position to organise the setting up of radio and television facilities, as is presently done in Barbados and Montserrat, and only the Union qualifies to request programme exchange material from member systems of other Unions in the world."

Presidential Address



In his Presidential address, the CBU President, Mr Lester Spaulding *(right)*, Managing Director of Radio Jamaica Limited, took the opportunity of reviewing the history of the Union which was formally set up in 1970 in Georgetown, Guyana.

Said Mr Spaulding: "The evolution of the mass communication media – press, radio and television – has on a number of occasions been expertly expounded, and as this is well known to all of us here, I would like to depart from tradition and get into some of the issues which have to be discussed at this conference if we are to accomplish anything meaningful.

"A review of the challenges given to the CBU over the last three years has shown that in Trinidad in 1985 we were seen as the communication specialists in the region to nurture and develop a Caribbean identity:

- as having the responsibility alongside the political leaders, in our own independent and singularly effective style, to build the bridges and cement the links between our people who in their natural state are fragmented;
- as having the role of keeping CARICOM citizens constantly informed;
- as having the role of developing national consciousness in a complex and pluralistic Caribbean society; and
- as having the responsibility of fostering in nationals a love of country through a greater understanding of our diverse ethnic and cultural traditions.

"In Guyana (in 1986) we were asked to consider whether, in our charges to link the peoples of the Caribbean across the waters that divide us, we had served the people of the Caribbean as well as we might have, in the creation of a stronger Caribbean nation, or that as managers we had limited our scope to listeners within our national borders. We were reminded that the proclamation by the United Nations on 'the principle of the free flow of information' had been interpreted by the Third World not to mean a one-way flow of information, as this could not only affect the cultural creativity of a nation but could even create a cuitural colonisation of a nation.

"In Barbados last year we were warned of the effect on our society of the barrage of foreign programming, exacerbated by the explosion of satellite technology in recent times, and the need for the membership of the CBU to implement strategies to counter the influence of these foreign cultures.

"In addition there is in general a heightened rhetoric at all levels about cultural imperialism, cultural domination and, at the very least, undue influence on the type of programmes which we broadcast, particularly on television.

"Given all those challenges, I asked myself how our Caribbean leaders and broadcasters had fared in attempting to match challenge and performance.

"For a number of years the ways in which our several administrations have attempted to deal with the influence of external signals were to regulate the use of frequencies, limiting these to national boundaries, over legislation of the industry, and a dependency on the technical limitation of the horizon on FM television signals.

"This had the effect of trying to prevent the reception and re-broadcast of signals, closed our boundaries and fostered insularity rather than stimulating internal competitiveness and creativity, to produce regional programming in order to compete rather than prevent. In a word, the effect on all was stultifying.

"The development of satellite technology, particularly in the area of television, has made this strategy ineffective and obsolete. Thankfully, this is all behind us and there is a recognition by most of us that only by being able to produce programmes that will appeal to the public, programmes that can be shown alongside the foreign programmes, without suffering by comparison, will we be able to satisfy our own desire to meet the objectives of the organisation and address the concerns of the many.

"The significant financial commitment of the larger television systems that have access to the satellite technology and, in particular to that of TTT, through

Jones Madeira personally, together with the sponsorship of the Friedrich Ebert Stiftung (FES), which has allowed us access to the full-time services of a professional television broadcaster who is now well known in the Caribbean, have gone a long way towards helping us to design and produce a news and information product which will be able to compete on the level of quality software and through the flow of information foster the regionalism which is such a great part of the dream of the Caribbean media man.

"The creation of a programme inventory for both radio and television programmes existing in stations, which was sponsored by UNESCO, is another positive step towards the marketing of programmes both regionally and internationally.

"The Copyright and access Agreements in respect of the 1988 Seoul Olympics, which were recently concluded with a great deal of help from the Jamaica Broadcasting Corporation and the Commonwealth Broadcasting Association, represented another achievement in the continuing service of the CBU in this area and exemplified what can be done, more cost effectively, with the co-operation of member systems and the assistance of kindly disposed international organisations.

"But, in my view, there are operational weaknesses in our system which need to be examined.

"All of us here are heads of media who direct policy, programmers who shape the software and engineers who maintain the technical hardware in our respective systems. Mainly, we operate in territories which are divided not only geographically by water but by languages, folklore and cultural idiosyncracies, and politically, by ideological extremes: Principally, our job is the operation of media with disparate local environments and the varying objectives required by our owners, in addition to needing to respond to the dynamics of a profession, the ethics of which, even in developed countries, undergo constant pressure for change, given the perceived dictates of the changing mores, our individual societies and the restrictions of the law.

"As if this were not enough, we are required on a voluntary basis to link the people of the Caribbean, through information transfer and the development of programmes which exhibit the cultural individualism and societal proclivities of nations, which years ago considered and discarded the idea of political unity and whose leaders, even today, find it difficult to maintain a consistent regional economic policy.

"I hope, therefore, that your presence here is indicative not only of an organisational requirement but an individual and personal commitment to that elusive Caribbean integration dream through our doing what we know best – the exchange of information and cultural programming.

"We cannot, however, operate without the support of our governments who provide the operational environment. We feel that the Ministers of Information have demonstrated their recognition of this need by the promises made at their various summits to assist in the creation of an infrastructure necessary to facilitate the work of the organisation, by their agreement to seek duty free entry of audio-visual material produced in the Caribbean, by the ratification of two UNESCO conventions which provide for the free movement of film and broadcasting material, by the easier movement of personnel to work in member countries for the purpose of staff exchange and training, and – possibly the two most important agreements – those to request reductions in telecommunications tariffs to stimulate the exchange of information and to provide stations, which are owned by government, with the necessary budgetary provisions to cover the membership and development costs of the Caribbean Broadcasting Union. Privately held media have demonstrated their own commitment by membership, becoming an integral part of the planning and ongoing financial commitments.

The delivery of all those facilities varies from country to country, but I am sure the degree of difficulty still being experienced in most of the countries reveals an inconsistency between the promises and the reality of our day-to-day operations.

"We need to pursue, collectively and individually, the development of such systems, such as the one utilised by developed countries during the war in order to cut through the red tape and delays experienced in the entry of programmes to the member countries. The bureaucratic delays in the ports of the Caribbean would give the impression that we are still in the middle of a war and insist that the governments make good their promise to facilitate this but it will have to be spearheaded by each CBU member in his own country. It will not fall like manna from heaven.

"Philosophically, the CBU is required to, and operates on the basis, that member systems voluntarily assign their staff and facilities in order to produce the programmes we wish to broadcast regionally. The members have, therefore, sought to concentrate on bicycling parochial programmes produced for local consumption, many of which we are unable to use regionally in their local format. This is invariably done without an effective promotion or marketing strategy and the reality is that even if programmes are free to the system they are assessed on the same basis of sponsorship as a programme attracting normal costs would be. I would like to suggest that we begin to recognise that the production of programmes which will have a greater audience appeal and therefore marketing potential are those designed and produced for regional consumption, as opposed to parochial programmes aired regionally.

"However, as in the case of the bicycling of those

programmes which we are able to use, this requires funding, either at the level of the individual member systems or of the CBU as a co-ordinating centre or clearing-house.

"It is not possible to ignore the competing claims on the often inadequate resources of our member systems, but we have to recognise that the greatest inhibitor to the achievement of our programme development objectives is the lack of budgetary support.

"This method of operating on a voluntary basis has been tried in the CBU for the past eighteen years, with varying degrees of success but in the main it has not consistently produced sufficient programmes to make a noticeable impact on the programming mix of any station.

"If the CBU is to fulfil the functions for which it was designed, there needs to be a fundamental change in the approach to the financing of the organisation by member systems. There are three options: direct budgetary support from the systems; seeking funding from international donor organisations; or making the organisation self-supporting through effective marketing, regionally and internationally, of our programmes.

"The reluctance – or should I say inability – on the part of the systems to provide funding in the past, suggests to me that the first option is unlikely to produce the required funding in the near future, while the second option makes the continued existence of the organisation dependent on the goodwill and support of its objectives by the international donor organisations.

"It is therefore with a view to making the organisation self-supporting that talks have been taking place with the electronic arm of CANA (Caribbean News Agency) concerning the establishment of a joint operation for the production of radio programmes designed for regional audiences and marketed as such on a profitable basis.

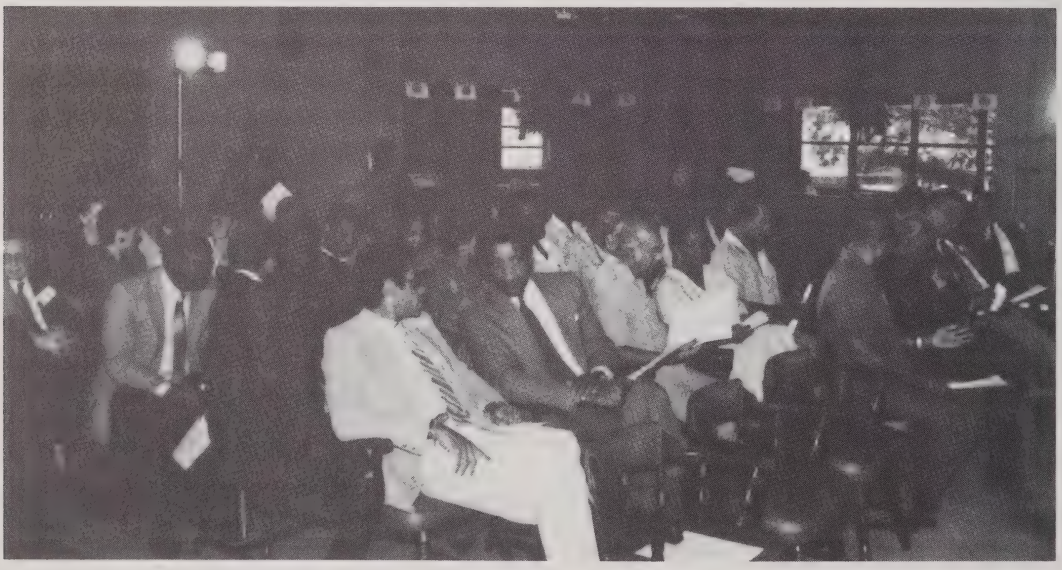
"It is only by changing to meet changing times and technology that the organisation can hope to become more successful, and without stopping to bask in the reflected glory of your past accomplishments, survive in the environment in which we find ourselves."

New Committee

The meeting was attended by representatives of 19 of the 23 members of the Union, with both Associate members – the Canadian Broadcasting Corporation and the Caribbean Institute of Mass Communication (CARIMAC) present.

There were observers from UNESCO, the BBC, the Friedrich Ebert Stiftung and the CBA.

The Committee of Management elected includes: Lester Spaulding, Managing Director, Radio Jamaica Ltd., President; Frits Pengel, Managing Director, Suriname Television, Vice-President, Radio; Vic Fernandes, Programme Director, Barbados Rediffusion Service, Vice-President, Radio; Ossie Goodman, Chief Engineer, Guyana Broadcasting Corporation, Vice-President, Engineering; Tino Barovier, Director of Sales and Marketing, Jamaica Broadcasting Corporation; Calsey Johnson, General Manager, Broadcasting Corporation of the Bahamas; Jones Madeira, Head of News and Current Affairs, Trinidad and Tobago Television; Sam Taitt, General Manager, Caribbean Broadcasting Corporation (Barbados); and Kristian Knaack, General Manager, Antilles Radio Corporation (Montserrat).



Bahamas Eighty-Eight

by **Ed Bethel**
Special Projects Manager
Broadcasting Corporation of the Bahamas

Cable Beach Hotel, Nassau

After a lapse of eighteen years, the Caribbean will be hosting the 1988 General Conference of the Commonwealth Broadcasting Association. The CBA reaches Nassau, the capital city of the Commonwealth of the Bahamas, this September.

The first Caribbean nation to host the CBA's General Conference was Jamaica in 1970.

The CBA meeting in Nassau is expected to be one of the largest gatherings of Commonwealth broadcasters ever.

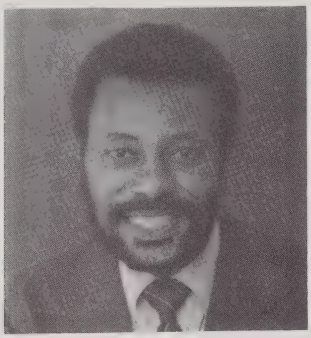
Host broadcasters, the Broadcasting Corporation of the Bahamas (BCB), are busy preparing for this biennial Conference. A task force, headed by BCB's General Manager, Calsey Johnson, has been making arrangements for this Conference since April when the venue was shifted to the Bahamas.

The Conference, which opens on 4 September, will be held at the 700-room Cable Beach Hotel, site of the 1985 Commonwealth Heads of Government Meeting. The hotel is a magnificent resort with rooms and suites all overlooking the ocean and equipped with television and direct-dial telephone. This deluxe hotel also has a shopping mall, gourmet restaurants, lounges and nightclubs as well as a fully equipped sports complex.

Nassau lies on the north side of the island of New Providence. The island is twenty-one miles long and seven miles wide. The name, Nassau, was given to the city to honour William III, one of whose titles was Prince of Nassau. The city is approximately 277 years old.

Broadcasting was established in Nassau on 26 May 1936. It began in a small hat shop and operated for two hours a day. The original staff consisted of two people. In 1943, seven years later, the station's power increased

from 500 to 1000 watts and, two years later, to 5000. Operating hours also increased from four to six hours each day.



Ed Bethel

The station began commercial broadcasting on 1 August 1950, and in 1957 an Act of Parliament made it the Bahamas Broadcasting and Television Commission. It became a Government Corporation on 1 January 1973. There is a five-man Board of Directors appointed by the Governor General on the advice of the Prime Minister. Today the Corporation operates four radio stations and a full colour television station.

The second radio station went on the air in August 1962 as ZNS-2, to provide residents of New Providence with alternative programming.

In May 1973 a third sound channel was created known as ZNS-3. This new facility was established in the nation's second city, Freeport, on Grand Bahama Island, and serves the northern Bahamas. Television was established in July 1977 and operates for eight hours during weekdays and about 12 to 15 hours on weekends.

The latest facility added to the Corporation is an FM station which operates from New Providence. The station was created to carry programmes previously aired on ZNS-2 AM and the old ZNS-2 AM has been changed to an all-religious station.

The Broadcasting Corporation of the Bahamas is honoured to have been chosen as host broadcaster of the 1988 General Conference of the CBA. It will be our second opportunity to host such a gathering of international broadcasters. We had the signal honour of hosting the Caribbean Broadcasting Union's Annual General Assembly in 1982.

BBC

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Topical Tapes are original radio programmes in English. They are available on subscription to local radio stations around the world and cover a wide range of international subjects. Topical Tapes also broadcasts BBC Caribbean Report, live 5 nights a week to the Caribbean.

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Bush House, Strand, London WC2B 4PH, England.

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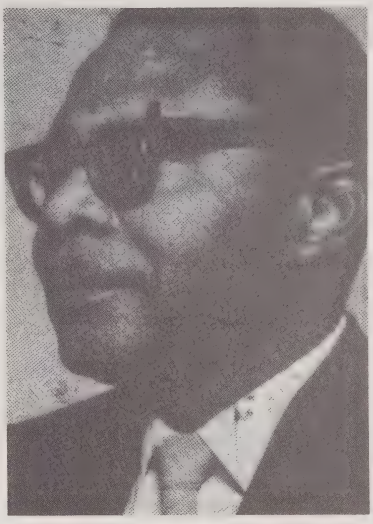
New People at the Top

Ulric Simmonds – JBC (Jamaica)



Ulric Simmonds *(right)* was appointed General Manager of the Jamaica Broadcasting Corporation (JBC) in May to replace Carey Robinson, who is now responsible for the media divestment policy of the Jamaican Government.

Mr Simmonds worked for many years as Political Reporter of the Jamaica *Daily Gleaner* and subsequently became Executive Editor. On retiring from the newspaper he was appointed to the Board of Radio Jamaica in 1983 by the Accountant General on behalf of the Government, which has a financial holding in the station.

He was a Consultant for Information in the Office of the Prime Minister before taking up the position of Consulting Editor with JBC in 1987.

Lina Petaia – RT (Tuvalu)

Lina Petaia was appointed Broadcasting and Information Officer in March 1988, with responsibility for Radio Tuvalu. She succeeds Holland Panapa who has retired.

Educated at the University of the South Pacific in Fiji, where she gained a Bachelor degree in Administration, she joined the Government service in 1987 as an interpreter/translator in the Tuvalu Parliament in Funafuti.

Notebook — by the Secretary-General

Crisis of European TV

Television in Europe is in crisis, according to the European Television Task Force set up by the European Institute of the Media.

The growth of satellite-delivered mass-market programmes could undermine the established national broadcasting systems. But "television is too important to be left entirely to the market-place", said Valéry Giscard d'Estaing, President of the European Television Task Force. In its report *Europe 2000: What Kind of Television?*, the Task Force proposes a blueprint to ensure a lively and dynamic future for the European television and film industry.

The report, which was presented in Munich in June, shows, for instance, that broadcasting hours have increased by as much as 30 per cent over the last ten years, while the amount of original programme production has diminished by an average of 45 per cent. The entire audio-visual industry may well go under, unless positive measures to promote it are introduced. The Task Force therefore recommends a system of European programme quotas and financial incentives for investors.

The group, under former French President Giscard d'Estaing, also advocates the development of a coherent media policy for Europe. It proposes the establishment of a European Television Forum to promote the creative and dynamic development of public and private television. This Forum will be concerned with good practice, indigenous production, competition in quality, as well as programme exchange and advertising practice.

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Expansion of Radio and TV in India

All India Radio and Doordarshan (India Television) will undergo large scale expansion in the next two years, according to the Indian Minister of Information and Broadcasting, Mr H.K.L. Bhagat.

He told a Press Conference in Ahmedabad in May that the number of AIR stations would go up from the present 94 to 205, and the number of transmitters from 173 to 305 by the end of the current Five-Year Plan.

Mr Bhagat said that AIR would embark on a new concept of broadcasting by commissioning a large number of district headquarters stations in the next few years.

Referring to the speedy expansion of the television network, the Minister said the number of TV transmitters would increase to 421 by the end of the Seven-Year Plan. It will cover 83 per cent of India's population of 800 million.

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NHK Receives Banff Award

Japan's public broadcaster, Nippon Hoso Kyokai (NHK) received the 1988 Outstanding Achievement Award at the 9th Banff Television Festival in June.

Initiated in 1984, the award is given annually to a network or production company which has achieved a consistent level of excellence in television production over a period of years.

In honouring NHK, the 9th Banff Television Festival recognised a two-fold triumph in both technology and programming by Japan's public broadcaster, Banff Executive Director Carrie Hunter noted.

"NHK has worked hand-in-hand with Sony to develop high-definition television", said Ms Hunter. "The remarkable clarity which HDTV brings to the screen has already revolutionised television reception as we know it."

(High-definition television is a broadcast system which doubles the number of reception scan lines on a screen from the present 525 in North America to 1150, thereby gaining a picture clarity comparable to the quality of 35 mm film.)

"In programming, NHK has enriched our understanding and appreciation of the Japanese way of life. As HDTV has brought us closer to a universal medium for film, so NHK's programme contributions bring depth to our common experience of the human condition through television."

The award recipient was announced in April, following collaboration with members of the Board of International Advisors who present nominations to the Festival.

"I feel highly honoured that the board of the Banff Festival has unanimously decided to give NHK the 1988 Outstanding Achievement Award", Masato Kawahara, President of NHK, said on learning of the network's selection.

"With this honour as a spur, and to meet the spirit of the Award, we will make further efforts for the improvement of programming, as well as technologies, in the firm belief that progress in the world of television broadcasting will bring benefits to all."

* * * * * * *

Home Copying in Britain

Reform of the law governing home copying of records and tapes was urged by Lord Templeman in the House of Lords in April when five Law Lords dismissed an appeal by the music industry to curb the manufacture and sale of home recording equipment with copying facilities.

Millions of breaches of the law were committed by home copiers every year and from the point of view of society the present position was "lamentable", said Lord Templeman. "A law which is treated with such contempt should be amended or repealed."

Home copiers might break the law in ignorance; because they thought the chances of detection were non-existent; or because the record industry was an undesirable monopoly with "lavish expenses, extravagant earnings and exorbitant profits".

The Law Lords unanimously dismissed an appeal by CBS Songs, EMI Records and Chrysalis Records, suing on their own behalf and for members of the Mechanical Rights Society and the British Phonographic Industry (BPI), seeking injunctions against Amstrad Consumer Electronics and Dixons, the High Street retailers, to curb the manufacture, sale and advertising of home-copying equipment, in particular high-speed twin cassette decks.

Mr Alan Sugar, chairman of Amstrad, welcomed the ruling.

He said they were in business to supply products which the public demanded. "We are not going to be bullied by powerful record and music industry pressure groups into withholding from consumers the advantages of developing technology."

The judgment ends a four-year legal battle by the music industry to curb the manufacture and sale of equipment that can be used for breaching copyright.

The industry will now be pressing for amendments to the Government's Copyright Bill.

Mr Patrick Isherwood, BPI's legal adviser, said they had known that copyright law had been "losing its race against technology", but they had hoped it might be "able to keep its chest ahead at the tape and provide some protection for copyright owners".

Giving the main judgment in the House of Lords, Lord Templeman said the court was being asked to forbid the sale to the public of all or some selected types of tape recorder and to ensure that advertisements for tape recorders shall be censored by the court on behalf of copyright owners.

But, said Lord Templeman, the court had no power to make such orders and judges were not qualified to decide whether restraint should be placed on the manufacture of electronic equipment or on the contents of advertising.

Copyright law could not envisage and could no longer cope with mass-production techniques and inventions which, while creating a vast market for the works of copyright owners, also provided opportunities for their rights to be infringed.

No-one was to blame for the present position. But it was "infuriating" for the BPI, which estimated that, if the use of 50 million blank tapes for illegal copying could be prevented, they might sell 30 million more records.

Parliament, said Lord Templeman, could limit the manufacture and sale of certain types of recording equipment and regulate advertising or decide to legalise home copying "for private purposes" as in the case of sound broadcasts.

A levy on blank tapes had been considered, but no action had yet been decided upon.

Rejecting claims by BPI, which represents the various owners of copyrights in musical and literary works and sound recordings, that by manufacturing and selling twin deck recording equipment Amstrad and Dixons were inciting the commission of a criminal offence, Lord Templeman said he did not agree that every home copier was committing a criminal offence under the 1956 Copyright Act.

The rights of BPI were derived from statute and "not the Ten Commandments", said Lord Templeman. The court would not invent additional rights or impose fresh burdens.

* * * * * * *

PEOPLE

Carl Wilhelm

Carl Wilhelm *(right)* retired in March as Controller of Engineering (Corporate Services) after 32 years with the ABC.

He graduated in Communications Engineering from the Royal Melbourne Institute of Technology in 1947 and worked for radio 2GB in Sydney before joining EMI Research Laboratories in the UK where he was responsible for designing many pieces of television studio equipment.

He joined the ABC in 1956, with the introduction of television, in time for the ABC's efforts to get TV operative in Melbourne for the coverage of the Olympic Games. He moved to Sydney where his work on telerecording and telecine at ABC-TV helped make him a world expert on the use of film in TV and where he later had the responsibility for the technical aspects of the conversion of ABC-TV studios to colour.

Pierre DesRoches

Pierre DesRoches *(right)*, a former Executive Vice-President in Ottawa and Vice-President and General Manager of the French Services Division of the Canadian Broadcasting Corporation in Montreal, became Executive Director of Telefilm Canada in June.

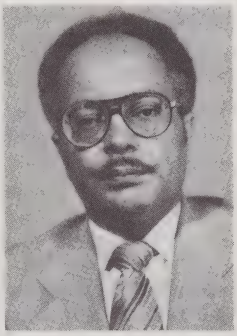
He joined the French Services of the CBC in Montreal in 1962 and became a Director in 1955.

He later occupied a variety of posts, including Network Supervisor, Youth Programming; Managing Director of French Radio; Director of Development; and Vice-President, Planning.

Telefilm Canada was formerly the Canadian Film Development Corporation. It was established in 1968 to support the Canadian film and video industry through loans and other special funding for the production and promotion of Canadian feature films.

Through the Canadian Broadcast Programme Development Fund, the agency also supports television productions, including drama, variety and children's programming.

Kassaye Demena



Kassaye Demena *(right)* is the new Secretary-General of URTNA (the Union of National Radio and Television Organisations of Africa). He has succeeded François Itoua.

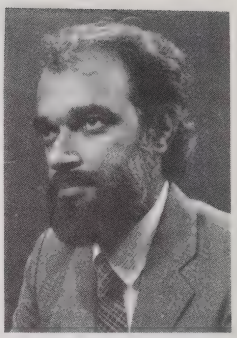
Mr Demena was previously Director of the URTNA Programma Exchange Centre in Nairobi, Kenya, to which he was appointed in 1977 when the Centre was first established.

Educated in Ethiopia and at the University of Colorado in the US, he did post graduate studies in television production and management at the Thomson Foundation College in Glasgow.

He held several posts in Ethiopian Television, including Producer/Director; Head of Programmes; and Head of Television Planning and Development.

URTNA's headquarters are in Dakar, Senegal.

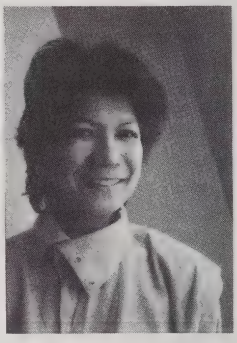
Dhanjay Callikan



Dhanjay Callikan *(right)* resigned as Director-General of the Mauritius Broadcasting Corporation at the beginning of June. He had been appointed to the post in February 1986. His earlier association with MaBC was as Assistant Head of News in 1972, and he served as Chairman of the Board from 1982-83.

A Mauritius scholarship winner in 1965, he studied at the University of Paris where he obtained a Master's degree in Modern Literature. He returned to the University in 1981 and gained a Master's degree in Law.

Noor Farida Ariffin



The new Director of the Commonwealth Secretariat's Women and Development Programme is Ms Noor Farida Ariffin of Malaysia *(right)*, a lawyer who was active in women's issues and who has served in a variety of positions in the Malaysian legal service.

Ms Ariffin was most recently legal advisor in the Economic Planning Unit of the Department of the Prime Minister, a post that involved providing advice on key issues such as privatisation to the central agency preparing Malaysia's five-year development plans. Prior to that, she was for several years the Director of Maiaysia's Legal Aid Bureau, which is a government agency providing legal advice and representation in the courts. A high proportion of the work of the Bureau was in the area of family law.

Ms Ariffin has participated in and presented papers at various international law conferences as well as international women's conferences, and she has been closely involved with a wide range of voluntary organisations in Malaysia.

She replaces Mrs Dorienne Wilson-Smilie of Jamaica.

About our Members

AUSTRALIAN BROADCASTING CORPORATION

Training of Aboriginal Broadcasters

A new chapter in the training of Aboriginal broadcasters has begun with the opening of a new Batchelor College in Darwin.

The three-year (six-semester) course will provide practical training in broadcasting for Aborigines and course graduates will receive an Associate Diploma in Journalism, Broadcasting and Communications.

For the first semester, students will learn elements of radio, video and print. For the next five semesters, they will specialise in one of those three areas. In addition, they will learn all aspects of production and presentation, basic studio maintenance, as well as media law and media management.

The idea for the course was the ABC's, and the ABC has been involved from the beginning with the negotiations, planning and course design. Batchelor College was selected to provide the course because it specialises in training Aboriginal people from remote areas. The ABC will also provide the radio studio and visiting lecturers. Funding will be provided by the Education Section of DEET and the Northern Territory government.

The course was originally planned for eight new students, but because of the quality of the 28 applicants, the course intake was expanded to 19. The new students range from recent high school graduates from places like Townsville to a tribal elder who has not been out of the Kimberleys before but has a basic command of English.

Manager Remote Area Broadcasting, Graham Steel, said the course graduates will be trained to 'develop their own radio' and their training will help not only communications among Aboriginal people but also assist communications between Aborigines and non-Aborigines.

ALL INDIA RADIO

Transmission Hours Increased

To meet the needs of listeners, AIR in May extended its transmission hours on the national channel by seven and a half hours daily – up to 1.30 am.

The day's transmissions on 18 May began with an inaugural message by the Prime Minister, followed by specially composed music.

The channel operates on 191.6 metres, that is 1566 kHz. Besides the news, *Spotlight* and other news-based programmes, the daily fare includes both Indian and Western music, in-depth reports, financial reviews and Urdu programmes. It also offers features and plays.

A 1,000 kW transmitter has been set up at Nagpur for the national channel. Programmes are beamed to Nagpur from Delhi via satellite.

The signal is simultaneously heard by hundreds of millions of listeners living in Haryana, Uttar Pradesh, Rajasthan, Tamil Nadu, Orissa and Madhya Pradesh states – a national radio channel covering 55 per cent of the country.

Radio broadcasting on such a large scale has become possible due to the putting into operation of a powerful medium-wave radio station in the city of Nagpur, Maharashtra State, situated practically in the very heart of the country. The radio programmes are prepared in New Delhi and Bombay and are transmitted by means of the Indian artificial earth satellite "Insat-B" first to Nagpur and are then beamed to 215 districts of the republic.

Within the next few years it is planned to spread national broadcasting to the whole of the country. To that end, it is planned to build more than 200 ultra-short-wave transmitters.

CANADIAN BROADCASTING CORPORATION

Needs of the Disabled

In a speech to the Standing Committee on the Status of the Disabled in Canada, CBC President, Pierre Juneau, said:

"Anyone who has experienced disability personally, or in family members or friends, understands what it can mean – knows the hurt and frustration felt by someone who is competent but who can't find a job, or can't be independent because of being disabled.

"Society as a whole has not always shown the same understanding. But, fortunately, for a number of years we have been witnessing a change in attitude – a change of which the CBC has been a part.

"We now recognise disabled people as individuals, with talents they are eager to use and abilities we can all benefit from. We are beginning to acknowledge their

right to participate in the ordinary, everyday things that occupy us all: having a job, getting around, communicating with others, being part of the community at large.

"In the CBC we are working to establish this same kind of society or culture, supported by appropriate policies.

"I should mention that, in spite of our reassurances, some employees are not prepared to classify themselves as disabled. Some of them may feel that by drawing attention to their disability they will appear less qualified, and thus put their careers in jeopardy. They may have worked hard to overcome their disability or they may feel that it is not relevant to their job. Until they feel comfortable about declaring themselves, CBC figures will not show as many disabled employees as we know we have. We do believe that we are meeting the Treasury Board guidelines.

"I might add that the attitude in the CBC towards these disabled employees is a generous and supportive one. There is a feeling of spontaneous acceptance on the part of their colleagues and a great willingness to provide special help if it is needed – technical aids, for example, to assist the visually impaired.

"What may prove to be more difficult is recruiting new disabled staff from outside the CBC. Making contacts, attracting applicants, and sometimes finding extra resources, all require additional time and effort by our staff across the country. But certainly we are taking initiatives in this direction."

General Manager, CBC Enterprises

Lyse Larouche has been appointed General Manager, CBC Enterprises.

Created in 1983, CBC Enterprises is the commercial marketing department of the Canadian Broadcasting Corporation. As General Manager, Ms Larouche's objectives are to develop and extend, through foreign and domestic sales, the distribution of CBC radio and television programmes and related products, thus increasing exposure of Canadian talent. These objectives are contained in a mandate recently revised by the Corporation's Board of Directors.

Ms Larouche has served as Director of Marketing since 1982 with Radio-Québec, the educational broadcasting agency of the Province of Quebec. In this capacity, she was mainly responsible for generating revenue through the sale of commercial messages, corporate advertising and the marketing of programmes throughout Canada and abroad.

As Director of Human Resources for Radio-Québec from 1979-81, Ms Larouche took part, in particular, in a restructuring of that corporation. Her career has also included a number of other positions with Radio-Québec: Director of Regionalisation, Manager of Training and Development; and Development Officer. She has also worked in television production, both on air and as a programme developer.

Ms Larouche gained her Master's degree in Business Administration from l'Université du Québec à Montréal in 1982.

Based at CBC Montreal, she will report to William T. Armstrong, Executive Vice-President.

BRITISH BROADCASTING CORPORATION

Reintroduction of Caribbean Service

After a fourteen-year break the BBC once again has a live Caribbean Service. *BBC Caribbean Report* is a weekday fifteen-minute current affairs programme, broadcast direct to the Caribbean from Bush House in London, the home of the BBC's External Services. This service began in July, writes Jerry Timmins *(right)*, Senior Producer, Caribbean Service.

The programme analyses the latest political and economic developments relevant to the region and follows events in Britain, the European Economic Community and the Caribbean itself.

The reintroduction of a Caribbean Service follows many years of lobbying by people in the Caribbean and in Britain. Businessmen, politicians, broadcasters and journalists have often expressed their concern over the lack of BBC coverage. With the increased number of radio and television programmes reaching the Caribbean from the United States, many people felt that Britain was losing interest in the region.

The BBC has always stressed that the lack of coverage was dictated by financial constraints and not because of any lack of commitment. Indeed, the BBC's Topical Tapes Department has maintained a link with the region since the early 1960s by producing *BBC Caribbean Magazine*. This is a pre-recorded weekly programme which subscribers in the Caribbean broadcast on their national radio stations. Presented by Annemarie Grey, it has proved to be a popular and informative link between the region and Caribbean related communities in Britain.

Now that the live service has resumed, *Caribbean Magazine* is still heard but in addition there is the opportunity for listeners to tune in to the more news-oriented *Caribbean Report*.

A team of four people work on the new programme. The Senior Producer is Jerry Timmins, who already has experience of the Caribbean since he has produced *Caribbean Magazine* for two years. Hugh Crosskill, who is a well known journalist and broadcaster in the Caribbean, will also be producing and presenting. Joining them is Pat Whitehorne, who until recently was editing *Black Londoners* for BBC Radio in the capital. These three producers have the help of Helen Mackessy, a Production Assistant, who runs the busy office where the programme is put together.

In 1987 the BBC appointed a Correspondent to cover the Caribbean, Alan Tomlinson, who is currently based in Miami, travels widely throughout the English-speaking countries and regularly reports back to Bush House. Thanks to *Caribbean Magazine* and the news service provided by the World Service, the BBC has many contacts inside the Caribbean. They provide invaluable support to *Caribbean Report*. In addition the BBC has an office in Brussels. As Caribbean countries look increasingly to the EEC for grants, loans and trade, there's an obvious need for fast, accurate coverage of developments inside the European Economic Community.

BBC Caribbean Report aims to provide fast, accurate additional information, which hitherto has been unavailable to listeners in the region. It will complement existing news outlets such as the Caribbean News Agency and restore the direct link with London after a lapse of fourteen years.

Europe's First HDTV Programme

Europe's first electronically made High-Definition television (HDTV) programme is to be produced at the Open University Production Centre this summer, using experimental equipment brought together by BBC research engineers.

To be shown at the International Broadcasting Convention in September, it will outline the new 1250/50 Hz HDTV standard now being developed by Eureka 95, a consortium of over 30 European manufacturers and broadcasters.

The BBC is one of several British members of the consortium – others being the IBA, British Telecom, ITV associates and the British end of Philips – which aims to establish a complete HDTV/50 system in Europe by the early 1990s.

The system – from production through transmission to reception – will bring picture quality equivalent to 35 mm film and multi-channel sound to wider screens, but remain compatible with what will be the existing (MAC) satellite channels.

It is hoped that the programme will generate enthusiasm for what could be Europe's answer to the Japanese 1125/60 HDTV system, which has been under development for some time.

The introductory programme was commissioned by Brendan Slamin, special assistant to the BBC's Director of Engineering, and leader of one of the ten working groups in which the Eureka project is divided.

These groups – seven of which have BBC participants – will jointly account for 1,717 worker years of research throughout Europe over three and a half years. This includes about 15 per cent of Engineering Research Department effort at Kingswood Warren, as allocated during that time by department head, Bruce Moffat.

"The idea of using the OUPC to produce the programme came about because of the Centre's experience and resources for presenting very complicated subjects to an informed audience without boring them", said Brendan Slamin.

Ex-BBC engineer and now OUPC technology producer, Philip Ashby, has been appointed producer/director of the pioneering project.

"It's great to be at the forefront, using equipment that no-one else has", he said. "It's like being in at the beginning of television."

He said the programme was originally to be made as a 35 mm film, but it was soon decided that the most effective way to show the potential of the electronic production system was to use it.

This would mean some limitations, because certain items, such as graphic machines were still in the earliest design stages, but he was confident this would not adversely affect the quality of the end result.

"Our engineers at Kingswood Warren have been brilliant and have come up with devices that will enable us to record and edit modified 625-line electronic graphics into the HDTV programmes", Philip Ashby added.

The 1250-line production equipment – camera, VTRs, mixing and recording equipment – will be housed in a purpose-built unit – an ex-BBC Wales OB vehicle – being modified at Kingswood Warren.

A major feature of the unit is that it will house, in addition to camera and sound equipment, four digital 625-line VTRs which are being configured by Research Department engineers to operate as a single digital High-Definition VTR.

The programme is scheduled to be recorded in August.

Brendan Slamin believes HDTV is seen by the broadcasting industry at large as the next major step in the development of television.

Bush House Newsroom Refurbished

The Bush House newsroom has been refurbished and reorganised for a faster, more specialised news service, equipped for the 90s.

The newsroom itself has been modernised to

prepare for the introduction of an updated version of the electronic distribution system.

Managing Director External Broadcasting, John Tusa, underlined the importance of the reorganisation in enabling External Services News to maintain its lead over rivals in terms of international credibility.

He said: "Our competitors are not standing still. We're working against a background of intensifying competition, with major investment in international broadcasting by many countries.

"Building on the worldwide reputation of our news programmes for speed and accuracy is the key to expanding our global audience of more than 120 million listeners."

Editorially, expertise has been concentrated in crucial areas like the central writing unit and copytasting, External Services News editor David Spaull explained.

"We believe our specialist writers are now even better. They are all people selected for their expertise. The difference is already audible on our World Service output", he said.

"Regional output has been improved by developing editorial teams who spend more time serving one regional area, enabling them to make better-informed judgements of the needs of their audience.

"The Intake team, responsible for the flow of incoming news material has also been strengthened."

Output has already been increased, under the direction of five newsroom editors, with around 250 stories a day now being produced, up to 25 per cent more than before. The newsroom produces 200 bulletins every 24 hours.

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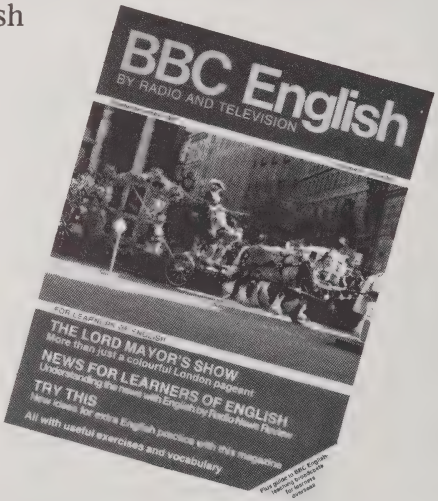
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Books

DG: The Memoirs of a British Broadcaster; *by Alasdair Milne; Published by Hodder and Stoughton; June 1988; £12.95 (UK).*

Review by **Frank Gillard,** *formerly Managing Director, BBC Radio.*

British publishers moan that broadcasting books do not sell. But they continue to be written and printed, and this one, at any rate, is likely to be the exception that proves the rule. Alasdair Milne was not the first Director-General of the BBC to be asked to resign 'for personal reasons', but there has never been a BBC firing as sensational as his. So this is no ordinary career chronicle. The reader's prior knowledge of the drastic climax lends a special dimension to each chapter and heightens the drama as the story unfolds. The effect is enhanced by Milne's crisp, economical and lively style, even though he writes with a restraint that is almost statesmanlike. The book, in consequence, is an exceptionally good and stimulating read.

Alasdair Milne came into the BBC straight from Oxford in 1954. He had answered an advertisement offering appointments as general trainees. So had eleven hundred other people. Only two were chosen. For his preliminary training he worked in a Region (Bristol), in External Services, in network Radio, and in Publicity, until, in a little over a year, he found a settled niche in Television Talks.

Here it was no disadvantage to be a new boy, for there was no heavy hand of past tradition to inherit. This was a field of new creation, and Milne's corner of it was feature journalism which he, with Donald Baverstock and a small handful of others, under the penetrating gaze and sharp tongue of Grace Wyndham Goldie, proceeded to inject into British television with great effect. He tells of the pioneering conception of such notable projects as *Highlight*, leading to the 40-minute *Tonight* programme which ran five nights each week for eight years, to a regular audience of eight to ten million viewers. Then, as the team spread its wings, Milne became Head of Tonight Productions, which encompassed *That Was The Week That Was*, the historic Saturday night programme of wit, high intelligence, uninhibited controversy and cutting satire which, to the delight of millions, broke through the conventional BBC thicket of taboos, inhibitions and shibboleths and explored the very frontiers of broadcasting taste and audience tolerance. British television was never the same after *TWTWTW*. It is good to have, within these covers, an authentic, first-hand account of such a memorable watershed project.

Circumstances took Milne out of the BBC for a couple of years in the early Sixties, trying his luck rather inconclusively in independent production. But then he was back in his native land as BBC Controller, Scotland, and clearly marked as a certain high flier. After five years, Huw Wheldon, then Managing Director of Television, brought him back to London as Director of Television Programmes, just at the time when the BBC Television Service had reached its full maturity. Milne is able to write, with justifiable pride, of the remarkable constellation of talent and experience gathered around him in those years at the Television Centre, and of the rich crop of programmes offered, season after season, to the British viewer. His career advanced on a tide of acknowledged success. In 1976 he became Managing Director, BBC Television, and when, in 1981, he succeeded to the top post, there was genuine and widespread satisfaction in all ranks of the Corporation that a Director-General had been chosen who was so totally "one of us", a thoroughgoing BBC professional with a first-class track record.

Alas, it proved to be a turbulent reign, with a sorry ending. In a recent radio interview, Alasdair Milne acknowledged that a close and harmonious relationship between DG and Chairman is crucial to the good health of the BBC. With his first Chairman, George Howard, Milne got on well. He records that at the Christmas of his first year in office he was happy to receive from his Chairman a letter which said "you have made a splendid start". But Howard's term of office was almost at its end. Milne and his Board of Management greatly welcomed the appointment of Stuart Young as the next Chairman, but the honeymoon was brief. Soon there are references in the book to "rowdy" meetings, and to an upbraiding letter from the Chairman which the DG impetuously tore up. The Board requested Milne to accept a full-time Deputy, to share the load with him. When the *Real Lives* crisis broke over the BBC, and the Home Secretary requested the Governors to ban the forthcoming television documentary, the Chairman did not even bother to find out whether his Director-General, away on leave in Scandinavia, could get back to London in time for the special Board meeting which had to be called. Milne's absence was certainly an unhappy factor leading to the decision taken at that meeting to accede to the Secretary of State's demand. At a second special Board meeting, called at Milne's request for a second look at that decision, the Chairman elbowed Milne aside and occupied almost all of the available time with the discussion of a memorandum he had himself prepared, justifying the proposed ban.

So Milne was placed by his Board in an altogether impossible position. If he acquiesced in the ban, virtually the entire staff would despise him and he

would lose all credibility and leadership capacity. If he followed his own judgment and openly opposed the ban, he would sacrifice whatever confidence his Chairman and Board still had in him. Resignation was really the only way out. Maybe that was what the Board wanted. Perhaps it would have been better for Milne, in the long run, if he had resigned on the spot. But he was not one to capitulate. "I felt people in the BBC would rightly expect me to sort out this hideous situation", he writes. Sort it out he did, and within weeks the Board had grudgingly reversed its decision. The documentary, only very slightly amended, was transmitted, with none of the ghastly consequences which the Home Secretary had seemed to envisage.

But his memoirs reveal the deep scars left by *Real Lives* on the relationship between Milne and his governing body. The painful memory of it, and the still-inflamed feelings, accentuated and aggregated some unfortunate incidents in succeeding months which might otherwise have been taken by the Board in its stride as regrettable but forgiveable in an organisation of such size and complexity. Milne's third Chairman had been in office only ten weeks when, with the Deputy Chairman at his side, he summoned the DG to his office without notice on a morning in January 1987, and relieved him of his appointment. It was all over in a very few minutes.

Alongside, and within, this chronicle of high drama and personal disaster, the book offers much for the broadcasting practitioner to reflect upon, ponder and learn. Milne reigned over the BBC in troubled years. Every national crisis puts the BBC on the rack and contributes instructively to the great reservoir of radio and television experience. Milne dwells on the intricate and highly sensitive broadcasting problems thrown up by the torturing and endless confrontations in Northern Ireland, by the Falklands conflict, by the miners' strike in the UK which stretched over a bitter year. He writes of the agonies he suffered in trying to ensure for public service broadcasting in Britain a proper role and place in the future years of television abundance. He is outspoken about the anti-BBC press vendettas of unprecedented ferocity which he had to face, and of the highly publicised attacks on the Corporation by leading Government figures, pounding away relentlessly at a licence-fee supported target in the very heart of a free-market economy. In spite of such hostile artillery, he brought the BBC well through a Government-mounted and highly penetrating Inquiry, chaired by Professor Peacock, and saw the BBC's future re-affirmed in words which he quotes with evident satisfaction: "In practice we have no doubt that there will be a distinct and important role for the BBC, as far ahead as anyone cares to look, not only in the supply of public service programmes in the narrow sense, but in a wide field of entertainment, information and education." Understandably, he finds at least equal satisfaction in the fact that such an Inquiry should uphold the licence-fee principle, and reject the proposal that the BBC should be wholly or partly financed through advertising.

One chapter is devoted to "The International BBC", in which the author writes of the BBC's long and fruitful connection with the CBA and EBU. His book ends with a Postscript, proclaiming his belief that he joined the BBC just at the end of the first age of the Corporation, during which it had been the compliant voice of the Establishment, and that his career spanned the years in which the BBC increasingly ceased to be a mouthpiece, and identified its true role as being a provider of programmes of excellence over the widest possible range, and an independent institution of immense influence. This fundamental change of purpose, he says, has increasingly attracted the hostility of the consensus to which the BBC once belonged. As Milne sees it, the BBC's future depends on whether the Governors and programme makers can be brought closer together again, without the BBC retreating to the negative and cautious role it espoused in its primary years. Public service broadcasters around the world will be watching anxiously with him for the answer to that question, as it is revealed in practice in the years ahead.

Communications Services via Satellite; *by G.E. Lewis; Blackwell Scientific Publications, Oxford; £45 (UK).*

Telecommunications has developed in an evolutionary manner up to the present time. Suddenly, with the introduction of satellites, a new concept of signals delivery has arrived. Satellite communications systems are capable of carrying not only all existing services to reach some previously inaccessible area but also new services which were not feasible before the advent of satellites.

Satellite communications systems create a series of new technical problems, requiring new solutions, for the engineers involved in communications and television services equipment. Such engineers will find this book an invaluable guide to how the system signal is coded, modulated, demodulated and processed, and they will obtain a good understanding of the way in which the system functions. Several actual systems are described, and a number of analyses and design rules are included.

The book is aimed at systems design engineers involved in the commissioning, design and installation of communications and television services equipment. Service engineers and technicians will also find it valuable reading.

Processing the News – How People Tame the Information Tide (Second Edition); *by Doris A. Graber; Longman, New York and London; Paperback £10.95 (UK).*

Mass media in the United States provide a sea of political information to average Americans. What portion of these facts are remembered? What kinds of political information do people learn – and how do they transform this information to make it a part of their own perception?

The second edition of *Processing the News* seeks to answer these questions by assessing the political consequences of news presented to the public and by examining how the public processes the news. Based on careful monitoring of 165 randomly selected adults in three cities – and detailed content analysis of the news that reached them – the text focuses on the thinking processes that come into play when people cope with political information.

When the first edition of *Processing the News* was published in 1984, studies of political information processing were rare: since then, research in the area has flourished. Re-examined in the light of this new, largely quantitative evidence, the second edition is based on new research, using different populations, different information stimuli and different research designs. This new edition includes an investigation into the processing of broadcast news, and the findings reported here for the first time shed light on the influences made by television on the way Americans think and feel about politics.

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Equipment Review

Microprocessor controlled lenses

Angenieux has introduced two types of microprocessor controlled lenses for tube and ccd type television cameras. The 40 × 9·5 for ⅔-in. cameras and the 40 × 14 for 1-in. cameras weigh only 19·5 kg while the 20 × 8·5 for ⅔-in. cameras weighs 18 kg. The 40 × 9·5 and 20 × 8·5 have relative apertures of f/1·3 while the 40 × 14 has a relative aperture of f/1·9. An accessory for the first two lenses is an internal mechanical shutter with a speed of 1/250th second to allow pictures to be played back in slow motion mode with very high sharpness. The 20 × lens also offers extra features for studio use. The microprocessor design permits focusing at any distance right up to the front element.

Angenieux, 42570 Saint Heand, France.

Angenieux microprocessor controlled 20 × 8·5 f/1·3 lens for ⅔-in. cameras.

Video filters

The BAL Series 5 range of filters was developed for component signal processing using the 4:2:2 system, giving good transparency in the video pass-band. The U/V filters provide a softer transition and reduce ringing in the time domain. All filters have input and output impedances of 75 Ω and are available with sin x/x correction for post filtering after digital to analogue conversion of the video signals. Luminance and colour difference pre and post filters are available.

BAL Components, Bermuda Road, Nuneaton, Warwicks CV10 7QF, England.

Camera for VHS recorder

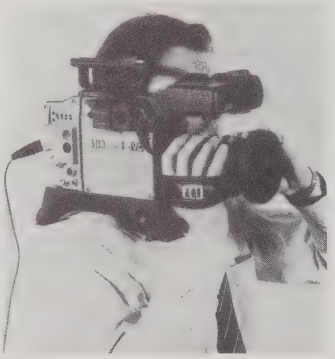
JVC has launched what is claimed to be the world's first half-inch three-element ccd professional camera which has total compatibility with all video formats. In a camcorder combination, the KY-15E docks directly with a professional S/VHS recorder and, using adaptors, with both MII and Betacam recorders. Other output signals from the camera include RGB and composite. The ccd elements contain 420,000 pixels for a horizontal resolution of 500 lines in each of the R, G and B channels. An f/1·4 prism optical system contributes to a typical signal to noise ratio of 55 dB; the camera weighs 4·53 kg without battery pack. Optional extras include a remote camera control unit with built-in genlock function, and a full range of lenses including a motorised 10:1 lens.

JVC, c/o Bell & Howell Ltd, Alperton House, Bridgewater Road, Wembley, Middx HAO 1EG, England.

Vidicon tubes

Burle Tube Products Division, as successor to the former RCA New Products Division, has launched a range of Focus Projection Scanning 1-in. Vidicon tubes. The tubes are available with a sulphide (C81032E) or silicon diode (C81029E) target and are capable of very high resolution performance when operated with a suitable focus coil. The deflection is achieved by a "deflectron" pattern of horizontal and vertical plates printed on the wall of the tube.

Burle Industries Inc, 1000 New Holland Avenue, Lancaster, PA 17601, USA.



The world's first half-inch three-element ccd camera, the KY-15E from JVC.

Television automation

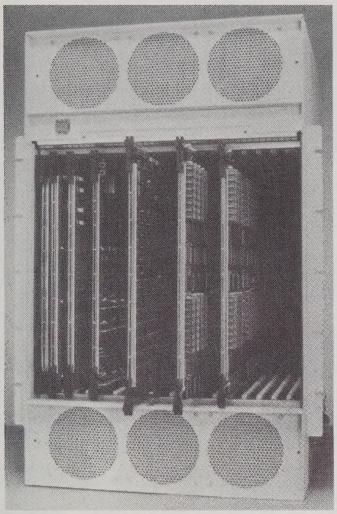
The Connolly Systems Computer Aided Transmission System allows a day's output to be planned in advance, all the required sources being automatically controlled, including the presentation mixer with its range of audio and video transitions. Instant override is possible together with reversion to manual operation if required. The VTS 100 video tape sequencer is a low cost unit offering various modes of automatic operation for four RS422 controlled vtr/vcrs and an audio/video switcher. It will automatically cue and replay a sequence of tapes. Options include bar code reader, station time code reference reader, host computer interface, video display generator and additional vtr interfaces.

Connolly Systems Ltd, Unit 7, Intec 2, Wade Road, Basingstoke, Hants RG24 0NE, England.

Micro based graphics

Commodore has teamed up with several software suppliers to offer video graphics systems for its Amiga 2000 computer. Associated Computer Services offers Station Manager, a graphics animation "engine", weather graphics map generator and link to weather services, graphics library, character generator and teleprompter. JDK Images offers a second generation character generator, Pro Video Plus. Byte by Byte offers the Sculpt-Animate 3-d ray traced animation program.

Commodore Business Machines Inc, 1200 Wilson Drive, West Chester, PA 19380, USA.



Dubner Computer Systems Graphics Factory.

Video graphics workstation

Dubner Computer Systems has introduced the Graphics Factory, a video graphics workstation designed "to bring efficiency and high quality to the complete range of video graphics tasks". It is a modular system which can be expanded and updated as technology and needs change. It operates internally in the D-1 digital component format, and standard output formats are RGB and NTSC. PAL and digital component CCIR-601 outputs are optional. The core of the system is the high-resolution anti-aliased GF-30 character generator based on two 4:2:2 digital component frame buffers. Each of the 8 Mbyte display frames can hold a character generated page of 1024 colours or a full 16·7 million/colour pixel by pixel image. The basic system supports 200 on-line anti-aliased fonts, dual 20 Mbyte disk drives, a Grass Valley 9505N sync generator and two CV-25N NTSC encoders.

Dubner Computer Systems Inc, 6 Forest Avenue, Paramus, NJ 07652, USA.

Transmitting antennas

Two low cost ranges of 60 kW television transmitting antennas, costing about two-thirds of the price of the company's existing range, are now available from Bogner Broadcast Equipment Corporation. The model BUH18 is an upgraded version of the company's medium power slot antenna range. It is available for top or side mounting in all standard patterns. The DUI series consists of side mounted versions of the BUI range of regular high-power antennas employing the tower as the support structure.

Bogner Broadcast Equipment Corporation, 603 Cantiague Rock Road, Westbury, NY 11590, USA.

Character generator

Laird Telemedia has announced the CG-7000Y/C character generator featuring very high resolution characters, extreme ease of operation, wide font selection, built-in sync generator, fully S-VHS compatible Y/C coding and many other features. It is claimed that permitting the whole image handling chain to be in the Y/C form gives a great improvement in quality.

Laird Telemedia Inc, 2424 South 2570 West, Salt Lake City, Utah 84119, USA.

Cable television test software

A downloadable program for the Hewlett-Packard HP 8590A spectrum analyser provides a manufacturing and installation aid for the cable television market. The program is stored in the analyser's EEPROMs and permits the unit to carry out complex measurement sequences without controller interaction. Test repeatability is guaranteed. Trace processing and data reduction are performed by the analyser, and this permits the testing required to evaluate cable television links to be performed with minimal set-up time and by relatively unskilled personnel. The program provides a 5 MHz resolution band-width and a range of functions including minimum hold, normalisation, smoothing, and storage of three traces in non-volatile memory. Measurement capability includes carrier level, depth of modulation, carrier noise, hum and cross modulation on the audio carrier, composite triple beat and frequency response.

Livingstone Technical Sales Ltd, Livingstone House, 2-6 Queens Road, Teddington TW11 0LR, England.

Broadcast mixer

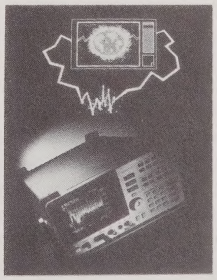
MBI Broadcast Systems has launched the Series 16 broadcast mixer as a smaller "brother" to its Series 24B. It is fully modular, has mono and stereo inputs and all the metering, monitoring, routeing systems, muting and remotes that would be expected on a more expensive mixer. It also has clean feeds for telephone calls and optional eq on all input modules. Penny & Giles faders are standard. The group has also set up a new company, MBI Consulting & Commissioning, to offer both technical expertise and operational advice to broadcasters.

MBI Broadcast Systems, 69 Ship Street, Brighton BN1 1AE, England.

UHF television transmitters

The model NT 444 uhf television transmitter from Rohde & Schwarz gives a power of 40 kW from a klystron transmitter of compact design suitable for transmission of vision and sound signals in the frequency range 470-860 MHz. Intended for use as a basic network transmitter, it is prepared for multi-channel sound operation in line with the IRT dual-carrier method or digital multi-channel sound mode and fully complies with the standard specifications of ARD and ZDF. The dual transmitter version (NT 444 D1) with central control unit is designed for operation in passive standby configuration. In addition to monitoring of major components, the integrated operating data acquisition system allows up to 48 analogue signals to be collected and transferred.

Rohde & Schwarz GmbH & Co KG, Mühldorfstraße 15, Postfach 801469, D-8000 München 80, West Germany.



The HP 8590A spectrum analyser with program for cable television testing.

Logo generators

The Vistek Static Logo Generator type GM6003 can now be programmed to provide up to 16 user-selectable logos from a single unit with up to ten presettable colours. Provision is made for selection by local or remote control. The generator produces a video display consisting of a full screen stationary logo which can include caption inserts if required. A high-resolution image is produced by use of a matrix composed of 575 active lines with 1024 pixels per line forming a standard 625-line picture. The equipment delivers one monochrome composite video output and one RGB non-composite output set.

Vistek Electronics Ltd, Unit C, Wessex Road, Bourne End, Bucks SL8 5DT, England.

Large screen monitor

To meet the growing need for sharp, clear images in a video monitor with a greater viewing area than is currently available, the Professional Products Division of Mitsubishi has introduced a 35-in diagonal monitor capable of a horizontal scanning rate of 15 ~ 35 MHz. The AM-3501R Autoscan colour monitor has a wide range of applications including teleconferencing. To permit interfacing with a variety of sources, including S-VHS vcr technology, the monitor offers four video and three audio inputs; a direct video input/output for vtr connection; and RGB ttl, RGB analogue and monochrome ttl inputs. Outputs are provided for audio, video and RGB analogue. A 33 function remote control keypad permits the user to command most of the available functions.

Mitsubishi Electric Sales America Inc, 110 New England Avenue West, Piscataway, NJ 08854, USA.

Graphics workstation

New England Digital Corporation has launched a powerful customised Mackintosh II professional graphics workstation for its Synclavier digital audio system and Direct-to-Disk digital multitrack recorder. The workstation can incorporate two high-resolution 19-in. monitors and offers true multi-tasking.

New England Synclavier digital audio system in operation.

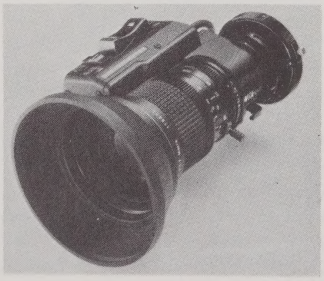
The Synclavier permits a single operator to compose, produce and edit audiophile music recordings as well as sound effects and dialogue for films, television commercials and television shows.

New England Digital Corporation, 49 North Main Street, White River Function, VT 05001, USA.

Video tape

TDK's B1650 series video tape is designed for use with 4:2:2 D-1 format digital video tape recorders. A version with a tape thickness of 13 μm has been developed for extended play applications. The company has yet to decide its position on the D-2 format but already offers the B455 range of videocassettes for the MII format, initially only in Japan. Also at present available only in Japan is the B410 Betacam cassette using ultra-fine Avilyn magnetic particles. The company also offers digital audio tape.

TDK Electronics Corporation, 12 Harbor Park Drive, Port Washington, NY 11050, USA.



Lightweight Nikon S15 × 8·5B2-EAS-20 eng lens.

Lenses for eng/efp applications

Nikon has introduced two advanced compact lightweight macro-zoom eng/efp lenses for ⅔-in ccd television cameras. The TV-Nikkor S15 × 8·5B weighing 2·4 lb and the TV-Nikkor S13 × 9B weighing 2·7 lb are made of extra low dispersion glass to assure optimum colour rendering and high resolution and incorporate an anti-reflection coating. The lightness is achieved by making the front lens group of a new lightweight optical glass with the lens shapes redesigned to reduce size. A new design integrates the servo section with the extender. Maximum aperture is f/1·7.

Nikon Corporation, Fuji Building, Marunouchi 3-Chome, Chiyoda-ku, Tokyo 100, Japan.

Multi-track audio recorder

The MTR-100A digitally controlled pinch-roller-less analogue 24 track mastering tape recorder from Otari features fully automated alignment of all record and replay parameters including level, bias, hf, mf and lf record equalisation, phase compensation, hf and lf replay equalisation and replay level. Other features include a tilt-down front panel with alpha-numeric keypad and a backlit lcd display for use in entering audio alignment parameters.

Otari Corporation, 2 Davis Drive, Belmont, CA 94002, USA.

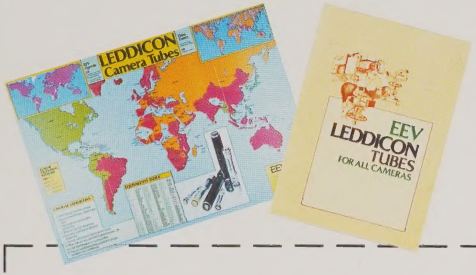
Editing system

VME has announced a major upgrade of its Mickey editing system incorporating as new features full frame by jog control, sync roll, enabling dissolves and cuts between sources on the fly, vtr assignment and a 50 event non-volatile memory in which the edit decision list may be retained for up to 12 years. Field upgradable options include PC Link incorporating list management. This enables Mickey, when connected to an IBM or compatible microcomputer, to re-edit automatically after making changes to the edit sequence. Existing Mickey customers can receive the upgrade at nominal cost.

VME Ltd, Unit 7, Portland Business Centre, Manor House Lane, Datchet, Berks SL3 9EG, England.

Our name is rich in colour

EEV LEDDICONS



Have a word with your nearest EEV LEDDICON® supplier or send coupon for free literature containing all the facts and figures

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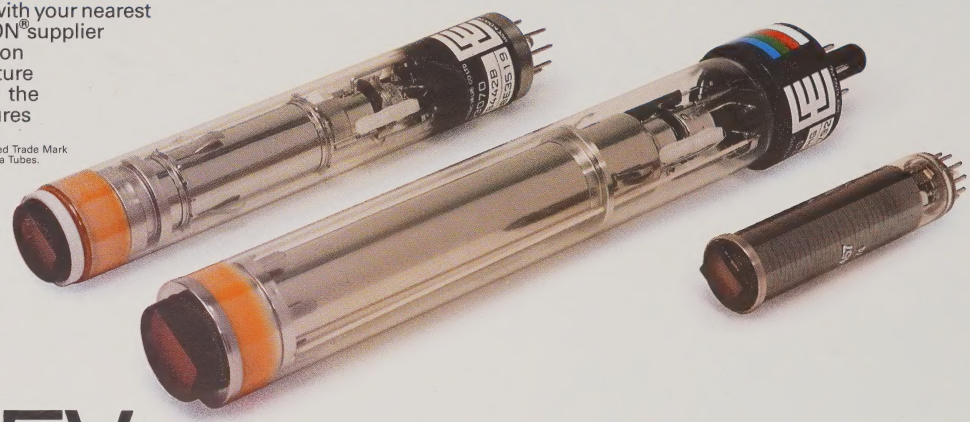

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EEV Camera Tube Technology

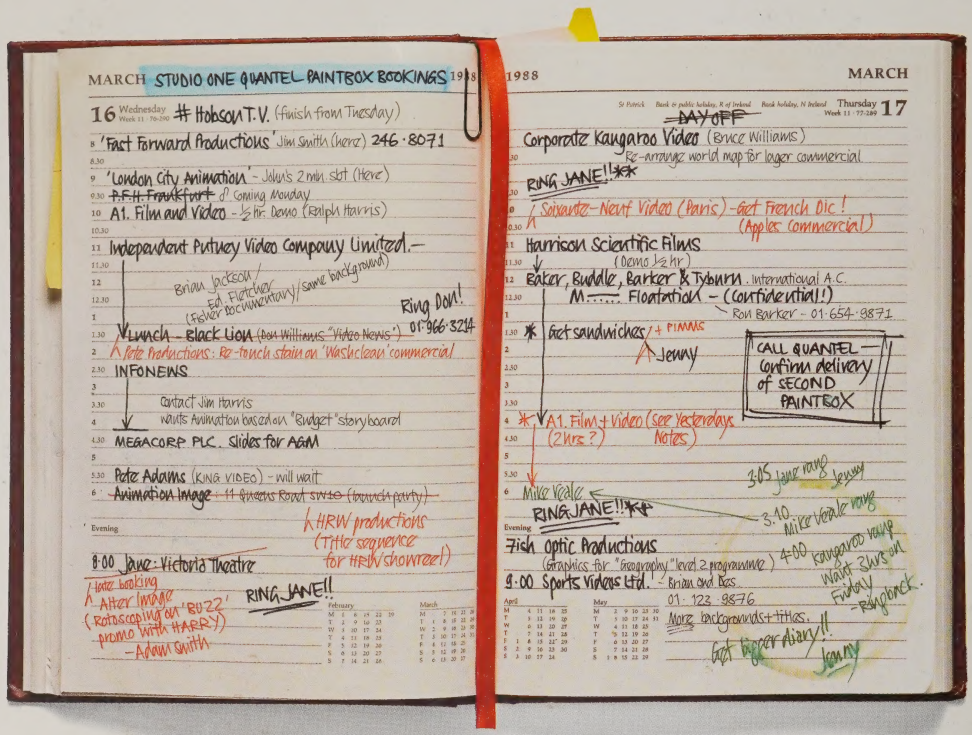
Subsidiary of the General Electric Company plc of England GEC

UK: EEV, Waterhouse Lane, Chelmsford, Essex CM1 2QU, England
Telephone: (0245) 493493 Telex: 99103 Fax: (0245) 492492

USA: EEV Inc, 4 Westchester Plaza, Elmsford, NY 10523
Telephone: (914) 592 6050 Telex: 6818096 Fax: (914) 682 8922

CANADA: EEV Canada Ltd, 67 Westmore Drive, Rexdale, Ontario M9V 3Y6
Telephone: (416) 745 9494 Telex: 06 989363 Fax: (416) 745 0618

FRANCE: EEV France, Division Tubes Electroniques de GEC Composants s.a.
2 Rue Henri Bergson, 92600 Asnières
Telephone: (331) 4080 5400 Telex: 610471 Fax: Paris (331) 4733 1131


MARCH STUDIO ONE QUANTEL PAINTBOX BOOKINGS 1988
16 Wednesday
Hobson T.V. (finish from Tuesday)
'Fast Forward Productions' Jim Smith (here) 246·8071
'London City Animation' - John's 2 min. slot (Here)
A1. Film and Video - ½ hr. Demo (Ralph Harris)
Independent Putney Video Company Limited.-
Brian Jackson / Ed Fletcher (Fever Documentary) / same background
Ring Don! 01·966·3214
Lunch - Black Lion (Ron Williams "Video News")
Pete Productions: Re-touch stain on 'Washclean' commercial
INFONEWS
Contact Jim Harris wants Animation based on "Budget" storyboard
MEGACORP PLC. Slides for AGM
Pete Adams (KING VIDEO) - will wait
Animation Image - 11 Queens Road SW10 (launch party)
Evening
8·00 Jane: Victoria Theatre
HRW productions (Title sequence for HRW showreel)
Note booking
After Image (Rotoscoping on 'BUZZ' promo with HARRY)
-Adam Smith
RING JANE!!
1988 MARCH
St Patrick Bank & public holiday, N of Ireland Bank holiday, N Ireland
Thursday 17
DAY OFF
Corporate Kangaroo Video (Bruce Williams)
Re-arrange world map for logo commercial
RING JANE!!
Soivante-Neuf Video (Paris) - Get French Dic! (Apples Commercial)
Harrison Scientific Films (Demo ½ hr)
Baker, Buddle, Barker & Tyburn International A.C.
M..... Floatation - (Confidential!)
Ron Barker - 01·654·9871
Get sandwiches / + PIMMS
Jenny
CALL QUANTEL — confirm delivery of SECOND PAINTBOX
A1. Film + Video (See Yesterdays Notes) (2 hrs?)
3.05 Jane rang
3.10 Mike Veale rang
Mike Veale
RING JANE!!
Evening
7ish Optic Productions
(Graphics for "Biography" "level 2 programme")
4·00 Kangaroo vamp
Wait Shirt on Friday
-Ringback.
9·00 Sports Videos Ltd. - Brian and Bas
01·123·9876
More backgrounds + titles.
Get bigger diary!!
Jenny

Time isn't the only saving you'll make

The sheer visual magic of the Quantel Paintbox®, in both broadcast and post-production, has often overshadowed its commercial benefits.

Using the Paintbox, you'll save valuable time: more jobs get done faster and better, work throughput increases and clients see more results, more quickly.

But that's only the start: You'll **make** on quality with Paintbox's superb graphics, retouching and animation facilities. Time saving without creative compromises.

Paintbox is also quite transparent to any artist's style. For broadcasters that means a new look whenever they want, with no new equipment. That's another significant saving in the making.

And Paintbox is one of the world's best fixers of imperfect footage: that has saved more than a few expensive reshoots.

What's more, Paintbox can grow as you do. It is equally at home in an analogue environment or a Digital Production Centre – a significant saving on equipment costs and headaches.

And it's reliable. Tried, tested and in almost constant use in hundreds of locations all over the world, Paintbox keeps maintenance costs to a minimum, and throughput to a maximum. That saves a few grey hairs, too.

Buying a Paintbox will give you a lot more time for your clients, old and new. That could well mean you'll need a bigger diary. You can obtain that from any good stationer but the Quantel Paintbox you can only get from us. Ring us to find out more: we can fix a date in your new diary.

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QUANTEL LIMITED
31, Turnpike Road, Newbury, Berkshire, RG13 2NE Telephone: (0635) 32222 Telex: 849475 QUANTL G Fax: (0635) 31776

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